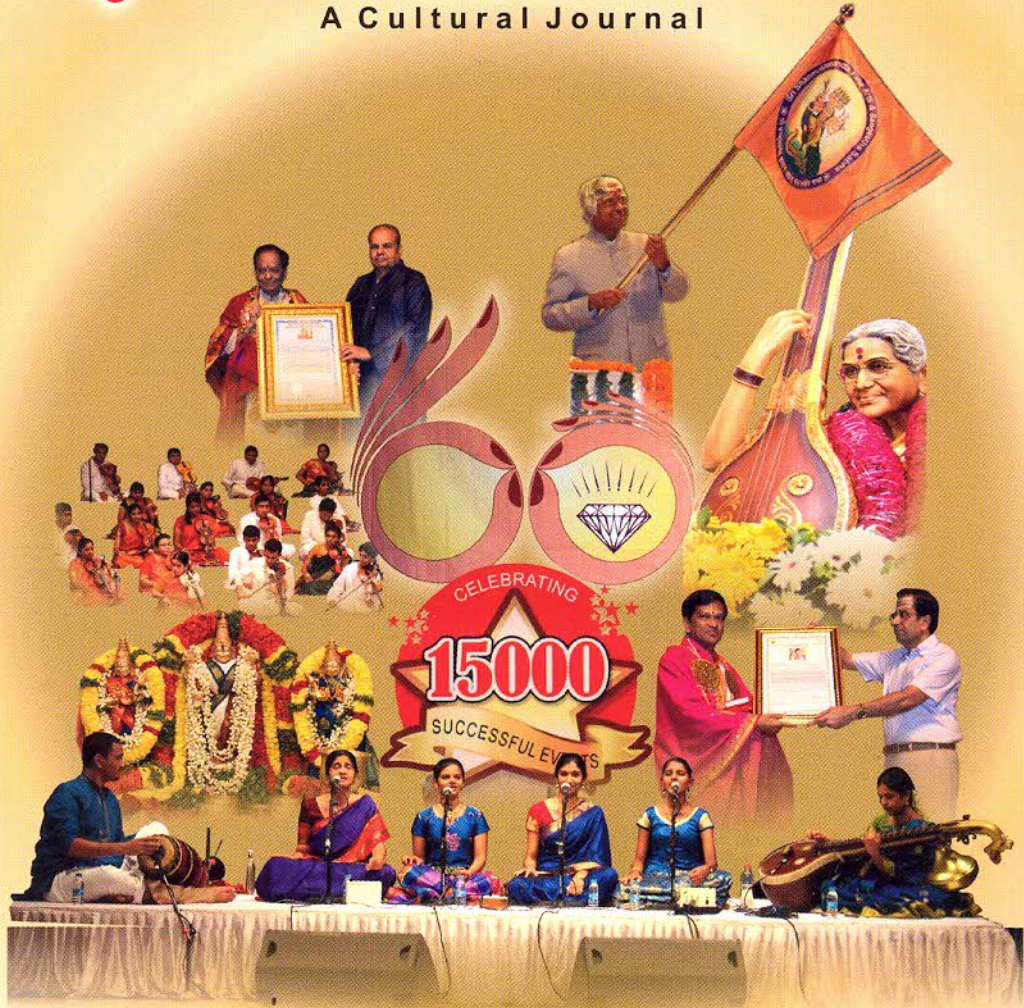




# इहानलपरेषा

A Cultural Journal



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## IN FOCUS

“**W**hen we long for life without difficulties, remind us that oaks grow strong in contrary winds and diamonds are made under pressure.” This is a famous quote by Peter Marshall, the essence of which was brought out by the Honourable Governor of Andhra Pradesh, Shri E.S.L. Narasimhan when he delivered the valedictory address at the Sabha, bringing to a close the diamond jubilee celebrations of the Sabha. We reproduce his valedictory address where he has extolled the virtues of the Sabha which has retained its *Namam, Roopam and Sthanam* even under trying circumstances and come out radiant and brilliant.

Dr. V. S. Sharma, in his article, 'The Ragas set in the classical arts of Kerala' gives us an insight into how ragas based on the vedic system of music are used in several Kerala dance forms such as Kutiyattam, Krishnanattam, Kathakali and Thullal.

The interesting link between music and the concept of time has been brought out by Dr. Lola Kesavan in 'Time Theory in Indian music'. Read about how ragas are associated with particular hours of the day and certain seasons of the year.

Kerala boasts of many women artistes who are not only great performing artistes but also able academicians and administrators. 'Nightingales of Kerala' by Dr. Mini. N. introduces you to some such artistes.

Shri N. Hariharan, Geetha Raja and Seetha Jayaraman pay their tributes to Vidwan Bombay S. Ramachandran, a Carnatic music teacher par excellence.

G. Balasubramaniam pays a tribute to well-known mridangist of Mumbai, Shri P.S. Parameshwaran.

Sharpen your wits as the Quiz on Sangeeta & Natya sets you thinking again.

Sabha Roundup and Happenings at the Vidyalaya cover the events during the quarter.

Honourable Governor of Andhra Pradesh Shri E. S. L. Narasimhan



**Valedictory Address by Honourable Governor Shri E. S. L. Narasimhan at Sri Shanmukhananda Fine Arts & Sangeetha Sabha on Sunday the 28<sup>th</sup> July, 2013 at Sri Chandrasekarendra Saraswati Auditorium, Mumbai.**

Nama Mahimai, is an accepted axiom. And today standing before you in this Golden age auditorium of Sri Shanmukhananda Fine Arts & Sangeetha Sabha, one realises the meaning of Nama Mahimai all the more. Shanmukham represents the Aru Mukham and your Sabha is a multifaceted organization – a Sangeetha Sabha, Sangeetha Vidhyalaya, a Dhanvantari Ashramam, restorer of Netra Jyoti, a Sangeeta Sangrahalaya, and a Vyayam Kendra, all rolled into one. And at a place which is a sangam of all these, what else can you experience except ananda. I wonder if such an apt name was chosen for this very reason. This Sabha that way both by way of its activities and in the company of its membership ranging from venerated elders nearing their 90s and many Jyeshtha Sadasya over 60 aptly fits in the saying:

Santoshah Paramo labaha  
Satsanga parama gatihi  
Happiness is the ultimate benefit  
Good company is the ultimate path

And as I entered the portals of this shining Diamond Sabha, and came on to the dais, I kept wondering what am I, a Nrsimha, neither man nor lion doing in this great auditorium which has been witness to 15000 stellar performances of various types, in a Sabha filled with history, gold and diamond have to say before this august audience of Bhishma Pitamahs and other eminent sadasyas. I thought it fit to take refuge in the rendering:

नादतनुमनिशाम् शंकरम्  
नमामि, मे मनसा शिरसा

I bow to Sankara the embodiment of Nada with my mind and body.

Any attempt to eulogize this Sabha by an ordinary person like me, who finds a place on this great dais mainly due to his stana balam and not thana balam, reminds me of the happening in the Ramayana when Sugriva asked his Vanara Sena who amongst them can cross the 100 Yojana ocean and spot Sita and return. One Vanara said 20, another 30 and so on while the one who could achieve this feat, Anjaneya sat quietly. So also my effort to say anything about this 60 year old Sabha to you mahanubhavulu is akin to that. All that I can say, in the words of Thyagaraja Swamy:

ने पोगडकुटे नी केमि कोदवो ?  
नी मनसू देलिसेगदरा ?

What do you lose if your praises are not sung by a mere boy like me?

After all, of a Sabha which has gone through 60 glorious years, I can only say:

एवरु तोलिय बोय्येरु नी महिमलु?

Who can understand even a fraction of your prowess and glory?

I can only beseech of this august audience to accept like " Paruku Sadam" of Draupadi or the "Pidi Avul" of Kuchela as Krishna paramatman did with glee as it comes from my heart and not my lips. As enunciated in the Gita:

पत्रं पुष्पं फलं तोयं यो मे भक्त्या प्रयच्छति  
तदहं भक्त्युपहृतमश्नामि प्रयतात्मनः

Whosoever offers Me with love a leaf, a flower, a fruit or water, I appear in person before that selfless devotee of sinless mind, and delightfully partake of that article offered by him with love.

This is a sabha which has gone through Agni Pariksha in the 90s. But a diamond is forever has proved right. Old is gold and that is what this auditorium has proved. The greatness of the Sabha is that even while it went through the trial by fire, it has not changed its original form. This is not a sabha which had to be demolished and rebuilt. It rose like a phoenix from the same ashes which tried to consume it. Nor has the Sabha changed its name, having stood by its original christened name of Shanmukhananda Sangeetha Sabha. This is a Sabha where *Namam*, *Roopam*, *Sthanam* have not changed even under trying circumstances. I have always wondered why this sabha was considered a landmark sabha in Mumbai's rich cultural life.

Today as I stand on the portals of the sabha I realize what a great moment I am living onto, on the dais of this great institution. The sabha rightfully chose as its main activity the promotion of music – both Carnatic and Hindustani.

The supremacy of vocal music has been recognised by all the ancient cultures. Carnatic music is said to have a divine origin. It is believed to have the blessings of the Devas and the Devis, themselves and hence music is venerated as an aspect of the supreme Brahman. Music they say is the language of the Gods. Siva plays the damaru, Krishna the flute, Saraswati the Veena and celestials like Narada and Tumburu are associated with musical instruments.

Thus, when we speak of Carnatic music it includes all aspects viz., vocal and the accompaniments or accompaniments by themselves like the flute, violin, veena, nadaswaram, to name only a few. Like the wonderful effect of the accompaniment Mridangam is explained in :

सोगसुगा मृदङ्गतालमु जतगूर्चि निनु  
सोक्कजेयु धीरुडेव्वडो

Where is the great man, who to the accompaniment of Mridanga and Tala makes you delight and adores you with the songs which have words that convey the true spirit of the Upanishads.

But this music if it is to get you the desired result must necessarily contain the element of Bhakti in it in as much as anything we do in life we need to have faith in. Music without devotion is a mere repetition of words:

संगीत ज्ञानमु भक्तिविना - सन्मार्गमु गलदे?

Music bereft of devotion is valueless and cannot secure salvation. Music is in fact a yoga and a siddhi, a path and a realization.

The unending stream of Carnatic music has been enriched by vaggeyakaras who have presented the musical forms, and the torchbearers of India's musical tradition have been the music Sabhas and music Vidwans. I must compliment the Shanmukhananda Fine Arts & Sangeetha Sabha for having undertaken to preserve and enrich this cultural heritage. There are, I am afraid, very few parallels to your Sabha in the preservation of our rich cultural heritage, be it in the form of music, encouraging the Guru Shishya Paramparas or seeking the blessings of elders, when you

organized the Jyestha Sadasya Samaroh to honour the couples on the occasion of their Shashtiabdapoorthi. Your efforts in recognizing the contribution of artists of yester years is yet another giant step in this preservation of our heritage. Your annual calendar of events is anybody's envy. I am indeed delighted to hear of these multifaceted activities of yours.

The uniqueness of Carnatic music is that it serves as a practical guide to good day to day living in a life so full of stress. In the world of today where we all look to acquisitions, here is music which teaches you the essence of vairagya and need for devotion rather than wealth accumulation. Saint thyagaraja in his Kirtanai:

निधि चाल सुखमा ? रामुनि  
सन्निधि सेव सुखमा ?

Oh my mind, tell me truly which conduces greatly to happiness – wealth or the devotion to God? Similar sentiments are expressed by Shyama Sastri and Muthuswamy Dikshitar in their compositions.

Of all arts music has the greatest power to take us away effectively, easily and immediately and fully from the mundane plane to a highly spiritual plane. Look at Saint Thyagaraja's composition :

तेर तीयग रादा ? लोनि, तिरुपति वैकटरमण

When he seeks to remove the veil of anger, arrogance and jealousy.

At a time when most times we lose our path and are left confused think of the Kirtanai:

चक्कनि राजमार्गमु लुण्डग सन्दुल दूरनेल ?

Leave alone lessons for day to day living. We find in our Kirtanais even aspects of laws of diplomacy being brought out. Saint Thyagaraja Swamy says :

सरससामदान भेद दण्ड चतुर !

*Hitavu matalu anta bhagha palkitivi.*

Music has always been linked to the emotional context, and as such has a profound influence on the listener. Undoubtedly an intangible and wonderful gift from one human being to another, music is rightfully considered the language of the Gods.

A transition from the relative silence of unformed speech to 'spontaneous sound' (in melodic form) is a very powerful journey.

The impact of music on human behavior is perceptible. Music touches the heart and mind and evolves good human beings and society. It indeed reinforces creativity and talents of people. Music can reduce the mental pressure and heaviness in the heart.

Friends, in this modern age, in spite of all technical advancements man has found ways to control every other thing except for the mind and is finding it difficult to mend relationships. Music relaxes our mind and teaches our youngsters the importance of guru and Bhakti in our tradition.

The one advantage of music is as is said:

संगीत मपि साहित्य सरस्वत्या स्तनदूयं  
फकमापातमधुरं अन्य थालीचनमृतं

Whereas music pleases the moment one hears it, poetry gives pleasure only after one contemplates on it.

Music appeals through the medium of ears. Man is endowed with a sensitive ear which enables him to hear and enjoy music in all aspects. When Saint Tiruvalluvar said:

“Chelvatu Selvam Shevi Selvam –A Chelvam chelvethuellam Thalai”

The sense of hearing is the fortune of fortunes. The fortune of hearing is the greatest of fortunes. Tiruvalluvar perhaps had in his mind the transcendental bliss obtained by listening to music.

Music has a humanizing influence and is a powerful factor in building one's character. Adverting to the greatness of music Thyagaraja Swamy queries, “Is there salvation for one devoid of knowledge of music”. Again in another place he sings.

आनंद सागर मीदरि देहमु भूमि भारमिमुः राम

Rama! The body that does not float on the ocean of the ineffable bliss of Brahman called Sangita Gnana is a burden on the earth.

Music has a universal appeal and influences alike the scholar and the layman, old and young, man and beast. The cow, the serpent and the infant experience the charm of music.

The Guru Shishya Parampara is vital for music learning. Musicians often take pride in letting know their guru parampara. However, in modern times due to time constraints this is fast giving way to CDs and discs.

The recognition by this Sabha of Vaishnava Jan to Tene Kahiye Jo Peed Parayee Jane Re is indeed commendable. The medical camps you run, or the Punar Netra Jyoti that you bring to people's eyes or the medical checkups of your own members all exemplify this aspect of your feeling the pain of others. This is indeed laudable.

In a world torn by stress, strains, competition and fight for supremacy, one can only contemplate on the wonderful composition of Kanchi Periaval:

मैत्री भजत अखिलहृज्जेत्री

(Cultivate friendship, which will conquer all hearts)

आत्मवदेव परानपि पश्यत

(Look upon others as thyself)

युध्दं त्यजत स्पर्धा त्यजत

(Renounce wars forswear competition)

त्यजत परेष्वक्रममाक्रमणम्

, (Give up aggression on others which is wrong)

जननी पृथिवी कामदद्या स्ते

(Wide Mother Earth, our mother is here ready to give us all our desires)

जनको देवा सकलदयालुः

(We have the Lord, our Father, Compassionate to all)

दाम्यत दत्त दयध्वं जनताः  
(People of the World, restrain yourselves, give, befriend)

श्रेयो भूयात् सकलजनानाम्  
(May all people be happy and prosperous)

All I can say seeing you all enjoy the membership of this great Sabha and partake in its multifarious activities

Dorakunna Itu Vanti Seva.

नी नाम रूप मुलकु

Nitya Jaya Mangalam.



## **AWARDED**



Senior musician and a torch-bearer of the Semmangudi legacy in Mumbai, Smt. Kalyani Sharma, was honoured by the Semmangudi Golden Jubilee Trust, Chennai at a function held on 25<sup>th</sup> July 2013 to commemorate Semmangudi Srinivasa Iyer's birthday. The Editor-in-Chief of Sruti magazine Shri V. Ramnarayan was the Chief Guest on the occasion.



Shri K.S. Mahadevan

### **'Garland' N. Rajagopalan's Centenary Tribute to Shri K.S. Mahadevan-first editor of 'Shanmukha'**

Shri K.S. Mahadevan was basically an admirable gentleman enjoying for long rich, musical exposure to the ancient *non pareil* art. He was a close, valued friend of mine, classical Carnatic music being the crucial cementing factor. Soft in speech and restrained in criticisms, he enjoyed the gift of a smiling countenance, persuasive temperament, talented and virtuous expressions that qualified his presentations on concerts, musicians, etc., not only classical in content but realistic, refined and authoritative in evaluation. He was a sought after critic. 'Shanmukha' was benefitted by KSM's editorial charge in its initial years



Dr. V.S. Sharma

## VEDIC TRADITION

Kerala is a land of great Vedic Heritage. The system of chanting Vedas in Kerala is differentiated from that of the other parts of India. There are practices of chanting Vedas Rik, Yajur, Sama and Atharva. There are schools of Vedic studies and practices of Yoga or Yajna in various localities of Kerala. The practice of "Murajapam" is still prevalent in various temples like Sree Padmanabha Swami Temple at Trivandrum and Sree Krishna Temple at Guruvayoor. Vedic schools at Trichur and Thirunavaya, Vedic tests annually conducted in the Sree Ramaswami Temple, Kadavalloor are evidences for the rich Vedic heritage. Somayaga, Athirathra and such Yajnas are performed occasionally in different parts of Kerala. Dr. Frederick Stal wrote a remarkable book entitled "Agni" two decades back. Prof Stal was a unique western scholar who studied the yaga system of Kerala. Kanthaloor Sala of Trivandrum was famous for Vedic studies also. In the Sree Padmanabha Swami Temple 'Murajapam' is arranged for 56 days in every six year term, and it concludes with the famous Laksha deepa celebration. The Murajapa and the Laksha Deepa celebrations was started by the erstwhile King of Travancore State Marthanda Varma in 18<sup>th</sup> century and the practice is still continued without any interruption. In the Guruvayoor Temple in the morning hours Veda is being chanted by the Nampoothiris of Brahmin systematically. In the Brahmaswam Madam of Trichur and the Veda Pathasala at Thirunavaya the coaching of Vedas is maintained. In Kadavalloor Sree Ramaswami Temple the 'Anyonyam' (a rigorous test in Vedic chanting) is being conducted annually in the month of November. The late Erkara Raman Nampoothiri Mamunnu Itti Ravi Nampoothiripad and many other vedic scholars maintained the rich heritage of Vedic practices in Kerala. Even in 2011 there was a Yaga conducted in Trichur district participated by distinguished scholars of the contemporary times. Even though all the four Vedas were in practice in Kerala from age old times, the practice of Atharva Veda has become remote while practices based on Rik, Yajur and Sama Vedas are still very predominant. The Nampoothiri community keeps the Vedic culture alive.

Sama Vedam is considered to be most musical and it is believed that Sama Veda is the basis for Indian Music. There are two major styles of music Margi and Desi and the Vedic Music is Margi. As said in the Panditha Subhankara's Sangeetha Damodaram :

"Vaidikam Yadhi Sangeetham than margam ithi Kathyathe.  
Loukikam Geetham Akhyatham Deseethi Bhuvi Gayakaihi"

Saranga Deva in Sangeetha Ratnakaram also has said that the different forms of Margi and Desi are of all worldly music. All classical music styles have a vedic basis. Bharatha Muni defines the origin of Natya as follows :

" Jagraha Pathyam Rigvedath  
Yajurvedath Abhinayo  
Samabhyo Geethamevacha  
Rasam Atharvanadapi"

The vedic chanting is based on three sruthis (swaras) instead of the term Raga the word swara is popularly used. There are three basic swaras adopted in vedic chanting. Udatham- Anudatham –Swaritham. Udatham denotes the uppernote; Anudatham denotes the lower note and Swaritham denotes the middle note. Chatusruthi Rishabham, Kaisiki Nishadam and Shadjam are the swara sthanas equalent to Udatha, Anudatha and Swaritha. The term Samika is used for the notes where swaras were there. And the term Gathikam is the term used for the notes where there are only two swaras. The Sapthaswara concept later and the basic concept of swara was on the basis of three sruthis Udatha, Anudatha and Swaritha of the Vedic Music. The basis for the

Sapthaswara concept is the Vedic Music and later the Sapthaswara concept also was differentiated into 16 swaras and 12 swarasthanas. In the Yajnavalkya Smriti the relation between the Vedic Swara concept and the Sapthaswara concept is defined as follows :

"Ucho nishadagandharo  
Nichavrishabha dhaivata  
Geyasta swarita jneya  
Shadja madhyama panchamah"

[Udatta	=	ucham	->	Nishadam, Gandharam
Anudatta	=	Nicham	->	Rishabham, Dhaivtham
Swaritham	=	Madhyamam	->	Shadjam, Madhyamam, Panchamam]

### **KUTIYATTAM**

The Vedic system of Margi music is adopted in the music of Koodiyattam and Koothu, the temple theatrical presentation of Sanskrit play in Kerala. The swaras (tunes) employed in chanting the verses of the play are 20 in number – Muddan, Sreekanthi, Thondu, Arthan, Indala, Muraleendala, Veladhooli, Danam, Veeratharkan, Tharkkan, Korakkurinje, Paurali, Puraneeru, Dukha Gandharam, Chedi panchamam, Bhinna Panchamam, Sreekamaram, Kaisiki, Khatanthari, Anthari. These swaras are applied as per the Rasa or Bhava conveyed and set in different thalas suited for the occasion. Padmasree Maani Madhava Chakyar in his authentic work on Koodiyattam – Natya Kalpadrumam has illustrated the principles adopted in employing the above said 20 swaras according to the context of the story. The swara system and Thala system are very suitable to the context of the play and the support of the instruments Mizhavu, Kuzhithalam (kaimani), Edakka etc is also systematized well. As in the vedic music, the concept of three swaras – Udatham, Anudatham and Swaritham is treated as the basic concept of music in the art of Chakyar and Dhruva Thala (14 mathra), Eka thala (4 mathra), Thripata Thala are the major thalas employed for various swaras. Panchari, Malla, Lakshmi are the other Thalass used in Koodiyattam music as per the occasion demands. The music of Koodiyattam and Koothu is highly technical and the swara system has full bearing on the practice of Vedic chanting in Kerala.

### **KRISHNANATTAM**

Among the classical dance forms of Kerala, Krishnanattam is perhaps the first form to be mentioned here. Krishnanattam is a story play musically presented on the basis of the Krishna Geethi Kavya composed by King Manaveda Zamorin of Calicut in the 17<sup>th</sup> Century. It is the story of Sreekrishna divided into eight parts, i.e. Avatharam, Kaliyamardanam, Rasakreeda, Kamsavadham, Swayamvaram, Banayudham, Vividavatham and Swargarohanam. The poem in eight parts contain slokas (verse) Padya Geetham (Poetic song) and pada (Song). All are set in Ragas and Thalass. The musical setting is as follows : (only mentioning of the Ragas and Thalass; and the details are not being given for want of space).

#### **I – AVATHARAM**

Padam-1 : Padi - Chempata  
Padam-2 : Samantha Malahari - Chempa  
Padam-3 : Bhairavi - Chempata  
Padam-4 : Sourashtram - Chempata  
Padam-5 : Kamodari - Chempata

#### **II – KALIYAMARDANAM**

Padam-1 : Ahari - Ekathalam  
Padam-2 : Mukhari - Chempa  
Padye Geetham : Varadi - Chempa  
Padam-3 : Varadi - Ekathalam  
Padam-4 : Kambodari - Panchari

Padam-6 : Panthavaradi - Chempata

Padam-7 : Nathanamakriya - Chempata

Padam-8 : Indisa - Chempa

Padam-9 : Ahari - Panchari

Padam-10 : Kedara Goudam - Chempa

Padam-11 : Sankarabharanam - Chempata

Padam-12: Saveri - Panchari

Padam-13: Malahari - Chempa

Padam-14: Mukhari - Atantha

Padam-5 : Sourashtram - Ekathalam

Padam-6 : Natha Ramagri - Panchari

Padam-7 : Samantha Malahari - Ekathalam

Padam-8 : Bhairavi - Thripata

Padam-9 : Khandara Malavam - Ekathalam

Padam-10 : Malava Gaudam - Panchari

### III – RASAKREEDA

Padam-1 : Sankarabharanam - Chempa

Padam-2 : Kedarappanthu - Chempa

Padam-3 : Indisa - Chempa

Padam-4 : Natha namagri - Ekathalam

Padya Geetham : Kanakkurunji - Panchari

Padam-5 : Sourashtram - Chempa

Padam-6 : Khandaram = Panchari

Padam-7 : Kedara Goudam - Ekathalam

Padya Geetham: Bhoopali, Bhairavi, Indisa,  
Kanakkurinji, Sourashtram,  
Indalam - Panchari

Padam-8 : Kamodari - Atathalam

Padam-9 : Gambodhi - Ekathalam

Padam-10: Dhanasi - Ekathalam

### V – SWAYAMVARAM

Padam-1 : Malahari - Panchari

Padya Geetham : Kamodari - Panchari

Padam-2 : Mukhari - Chempa

Padam-3 : Indisa - Chempa

Padya Geetham : Thodi - 1. Chempa

Thodi-2. Murukiya Chempa

### IV – KAMSAVADHAM

Padya Geetham : Panthavaradi - Ekathalam

Padam-1 : Kedara Goudam - Chempa

Padya Geetham : Kamodhi - Panchari

Padam-2 : Padi - Chempa

Padam-3 : Malahari - Ekathalam

Padam-4 : Sankarabharanam - Ekathalam

Padam-5 : Mukhari - Chempa

Padam-6 : Natta - Chempa

Padam-7 : Bhairavi - Ekathalam

### VI – BANAYUDHAM

Padya Geetham : Bhairavi - Chempata

Padam-1 : Khantaram - Chempa

Padam-2 : Khantaram – Chempa

Padam-3 : Padi - Chempata

Padam-4 : Kanakkurinji - Panchari

Padam-5 : Kurinji - Chempa

Padya Geetham : Kedara Goudam-Chempa	Padam-6 : Malava Gaudam - Chempa
Padam-4 : Kedara Goudam - Chempa	Padam-7 : Ahari - Chempata
Padam-5 : Sankarabharanam - Chempa	

### VII – VIVIDA VADHAM

Padya Geetham : Mukhari - Chempata
Padya Geetham : Sankarabharanam - Chempata
Padam-1 : Malahari - Murukiya Chempa
Padam-2 : Kamboji - Chempata

### VIII –SWARGAROHANAM

Padam-1 : Kanakkurinji - Chempa
Padam-2 : Samantha Malahari - Chempata
Padam-3 : Ahari - Chempa
Padam-4 : Kedara Gaudam - Atantha
Padam-5 : Khantaram - Chempata
Padam-6 : Gambodhi - Panchari
Padya Geetham : Indalam - Panchari

From the above musical structure of the Krishna Geethi Kavya it can be found that the ragas employed are Ahari, Indalam, Indisa, Kurinji, Kanakkurinji, Khantaram, Kamboji (Gambodhi or Kamodari), Mukhari, Malahari, Kedara Gaudam, Malava Gaudam, Bharavi, Bhoopalam, Kedara Panth, Nathanamakriya (Nathanamagri, Natharamagri), Dhanasi, Natta, Thodi, Panthavarali, Padi, Sadmantha Malahari, Sankarabharanam, Saveri.

### KATHAKALI

The music of Krishnanattam and music of Kathakali are identified with the sopana style of singing Geetha Govindam in the temples of Kerala. Elaboration of Raga (Raga vishtharam), Niraval, Bruga, Thanam, Swaraprastharam etc., are not being employed in the Sopana style. Vilambakalam is uniformly used in Krishnanattam and Kathakali except in the scenes designed in Druta Kala or Madhyakala. The verse *Manjuthara Kunjatata Keli Sadane* of the Geetha Govindam is sung at the beginning of all Kathakali performances in the starting item Manjuthara (Melappadam) and this is an indication of the indebtedness of Kathakali music to the Sopana style of music.

There are more than 500 Attakkadhas composed so far during the past 5 centuries and only ten percent of the Attakkadhas are being presented on the stage. There are many editions of Attakkadhas containing about 60 and odd Kathakali plays. The major ragas employed in Kathakali music can be enumerated as follows :

Athana, Asaveri, Ananda Bhairavi, Arabhi, Ahari, Indala, Indisa, Ushani (Huseini), Erikkila Kamodari (Yedukula kamboji), Kalyani, Kapi, Kanakkurinji, Kamodari (Kamboji), Kurinji, Kedara Goudam, Kedara Panth, Kedaram, Kamaj (Khamas), Gopika Vasantham, Gouli Panth, Khantaram, Chenchurutti, Thodi, Deva Gandharam, Desakshi, Dwijavanthi, Navarasam, Nattakkurinji, Nadavarali, Nathanamakriya, Neelambari, Panthavaradi (Panthuvarali), Parasu, Padi, Punnagavarali, Puraneeru, Poorvali, Poorvi, Poorvi kalyani, Balahari, Bhoopalam, Bhoori, Bhoori Kalyani, Bhairavi, Madhyamavathi, Malahari, Maradhanasi (Marvadhanasi ?), Malavi, Mahuri, Mukhari, Mohanam, Mangala Kausika (Mangala Kaisiki ?), Vasantha Bhairavi, Begada, Brindavana Saranga, Sankarabharanam, Sudha Bhairavi, Sreeragam, Sreekanti, Shahana, Samantha Malahari, Saramsam, Sari (Erikkila sari?), Saveri, Surutti, Suruttimallari, Sourashtam. Thus about 70 ragas are being employed in the Kathakali music and many of them are similar to

the Karnatic style of music, while tunes like Indalam, Indisa, Sari and Kummi are Dravidian roots. Atantha, Mishrachappu, Chempata, Panchari (Khanta Jathi Ata, Muriyantantha, Misrajathi chempa, Chathurashra jathi Thripata – Adi and Roopakam respectively) are the Thalass set in Kathakali music. There are verses in Sanskrit or in Manipravalam Padam and Dandakam in the poetic structure of the Attakkatha. Many Attakkathas are highly musical and certain pieces are sung during kacheri performances even by contemporary musicians of Kerala. Kathakali music has its own style and seal.

### THULLAL

Thullal is a semi-classical audio visual art form in which the oral presentation of the story has great importance in performances. There are 3 types of Thullal – Ottan, Sheethankan and Parayan. Ottan Thullal is the most sophisticated form of Thullal compared to the other two forms. 18<sup>th</sup> century poet of Kerala Kunchan Nambiar was the pioneer in the creation of Thullal art and Thullal poetry. He composed about 46 Thullal songs based on Purana Stories of Mahabharatha, Ramayana and Bhagavatha. All the Thullal poems composed by Kunchan Nambiar are musical, rhythmic and written in a humorous vein. Dravidian metres are employed in the Thullal poems as Tharangini and its varieties. Sanskrit metres like Vakthram and Mallika and Dravidian tunes like Sari, Kummi etc. are also here and there used in Thullal. In between the narrations of Thullal stories the poet has brilliantly referred to many ragas, thalass, musical instruments etc., and in certain Thullal songs he has defined Thalass like Lakshmi, Karika, Kumbha and Kundanachi Thala Malikas, Kumbha Thala Malika, Lakshmi Thala Malika and multi Thala Malikas are also found in some Thullal poems as Kiratham Ottan Thullal, Rukmini Swayamvaram Ottan Thullal, Harini Swayamvaram Seethangan Thullal, Nivatha Kavacha Vadham Ottan Thullal, Sabhapravesham Parayan Thullal, Dhenuka Vadham Seethangam Thullal etc. Thalass employed in Thullal poems are Atantha, Ekam, Karika, Kundanachi, Kummi, Kumbha, Champa, Chaypu, Chempata, Panchari, Marmam and Lakshmi.

The Ragas employed in the Thullal poems of Kunchan Nambiar are Atana, Anandabhairavi, Indisa, Erikkila Kamodari, Kamodari, Kanakkurinji, Dukhahantaram, Dwijavanthi, Nattakkurinji, Neelambari, Puraneeru Balahari Bhoopalam, Madhyamavathi, Malahari, Mukhari, Mohanam, Vegada (Begada) and Sankarabharanam.

Kunchan Nambiar was a person of distinction as far as composing poem, application of Raga and Thala in the best suited way for presenting through his dance medium thullal. This unique quality excels him among all other poets of his contemporary times and later period in Kerala.

The above discussion on the Raga system and musical structure of the audio-visual literatures of Koodiyattam, Krishnanattam, Kathakali and Thullal proves the large dimension of the musical compositions of Kerala. The most popular Lasya dance form of Kerala the Mohiniyattam is designed mainly on the basis of Karnatic style of music and Mohiniyattam took definite shape musically and as a dance form in 19<sup>th</sup> century only with the contribution of Maharaja Sri Swathi Thirunal (1813-1846). The musical format of Mohiniyattam is not being discussed in this article. The musical aspect of certain ritualistic performances and folk theatre presentations is also not attempted here. The musical aspect of the group Lasya dance form of the women folk of Kerala – Thiruvathira Kali or Kaikottikkali deserves detailed discussion. The music of Thiruvathira Kali also has full bearing on Kathakali music, Sopana music, Karnatic music and to some extent folk music of Kerala also. Mohiniyattam might be an offshoot of Thiruvathirakali as far as the musical and dance aspects are concerned.

*Dr. V.S. Sharma has served as the Dean, Department of Malayalam at the Kerala University and is a former chairman of Kerala Kalamandalam.*

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Dr. Lola Kesavan

The concept of time theory in Indian music is a very interesting subject. Every law has its own scientific reason and the science of time also is a law. The meaning of time can be expressed in various ways. The rotation of the earth has a perfect timing. Morning hours, sunrise, evening hours, sunset etc belong to a perfect law. These laws give us much information about how time became an important factor as a whole. Music and the concept of time are heavily linked with one another.

The Raga system is the most important and distinctive feature of Indian music. Lakshanakaras of different periods have analyzed raga in all its possible ways. In the history of music, we get reference about raga for the 1<sup>st</sup> time in Matanga's Brihaddesi. The ragas are deeply associated with emotions. A raga is appreciated to its maximum when it is presented with appropriate emotions. In this connection, we can consider ragas in terms of their time of singing.

Time is a great factor for producing varied and changing expressions of feelings and emotions. An emotion experienced in the morning hours in the influence of fresh and cool morning breeze will be different from that experienced under the hot sun. The sentiments evolved in the spring season are quite different from that experienced in the summer season. A raga becomes more melodious, when there is a total involvement and synchronization both between the singer and the listener. The physical and mental conditions of the listener as well as the performer also have a bearing on it. All these factors independently or in unison affect a musical presentation and it is here that the concept of Time Theory of ragas becomes relevant. The association of a raga to the particular hours of the day and night and the seasons of the year can be defined as **"Time Theory of Ragas or Gana kala Niyama of ragas"**.

The concept of time is purely emotional. Time concept is directly linked with Rasa concept. These concepts are reciprocal when we make the statement that a Raga becomes more melodious when it is with appropriate emotion in the appropriate time. When we go deep into the subject, the reasons can be many.

- 1) The emotional capacity of each individual can make the raga more melodious
- 2) The time selected for rendering a raga and the atmosphere can make the raga more melodious
- 3) The theme of the song and the selection of the raga can make the raga more melodious
- 4) The note combination rendered with different styles creates adequate atmosphere which can make the raga more melodious

## References In Various Lakshanagrandhas

Lakshanagrandhas which are considered as authentic sources of reference gives us abundant information about music. Lakshanakaras of different period have dealt in detail the Time theory or Gana kala niyama of ragas. In general, the classifications of ragas according to the allocation of hours are given below:

Ragas sung in the morning

**Dinageya ragas**

Ragas sung during night

**Rathrigeya ragas**

Ragas dedicated to the sun

**Suryamsa ragas**

Ragas dedicated to moon

**Chandramsā ragas**

Ragas to be sung at a time

when day meets night

which will occur twice at

**Sandhi prakasa ragas**

dawn and at sunset

The concept of Time theory of ragas was mentioned in **Sangeetha Makaranda of Narada**. The Time-table of ragas or the Raga velas is mentioned in its 3rd chapter. Raga velas are described in the form of conversation between Narada and Brahma.

The work **Swaramelakalanidhi of Ramamathya** (1550AD) has mentioned the characteristics of 20 superior ragas, 15 middling ragas, and 8 inferior ragas with their divisions into sampoorṇa, shadava, audava and their ganakalanīyama.

**Pundarika Vittala in his Ragamala** (1576 AD) and **Sad-raga Chandrodaya** (1583 AD) indicates the time concept of ragas. The time table of ragas is mentioned under different headings like sunrise melodies, morning melodies, noon-tide melodies, sunset melodies, evening melodies, nocturnal melodies, melodies suited for all hours. While dealing with the ragas Suddhanatta and Bhairavi, in Sad-raga chandrodaya, the time allotted for the raga Suddhanatta is the middle of the day. But in Ragamala, the raga is assigned to the sandhya vela as seen in the verse:

*Syat suddha-nato hani turva-yamet rajate suddha-natah*

*(Sad-raga chandrodaya)*

*Sandhyayam raja-marge saradhi hayagat rajate suddha-natah*

**Ragavibodha of Somanatha** (1609) has given a 23 mela chart which clearly indicates the characteristics of ragas with graha, amsa and nyasa swaras. The raga velas of ragas is also mentioned in the mela chart.

**Chathurdandiprakasika of Venkatamahi** (circa 1620), while describing lakshanas of various ragas, states their time of singing also. The time allotted for singing them during different hours is also mentioned.

**Lochanakavi in his Raga Tarangini** (1667) gives the time table of ragas and names them under different heads like morning melodies and evening melodies. In one of the verses, the author indicates that, on the stage and under royal command, singing a melody at inappropriate hours does not amount to an offence:

*Daṣa-dandat-param ratrou sarvesam ganamritham*

*Ranga-bhumau nrpajnyamkala-buso na vidyat*

**Sangeetha Saramrita of King Tulaja** (1729 AD) gives a list of mela ragas and also their janya ragas. The janya ragas are categorized in to sampoorṇas, shadavas and audavas. All the characteristics of janya ragas with the graha, Amsa and nyasaswaras and also their gana kala nīyama is given in a clear way.



**Sangeetha Darpana of Damodara Misra** gives a list of ragas with the Gana kala niyama. Here it is mentioned that none of the melodies is specially assigned to the evening hours, but it is asserted that the melodies assigned to the hours after the 3<sup>rd</sup> yama are pleasant to hear-up till midnight. This is indicated in the verse-*Ardha-ratravadhi-jneyaeteragahsukhapradah*

**Sangeetha Rathnakara of Sarangadeva** does not discuss in detail the time concept, but mentions the hours and the seasons for singing most of the grama ragas and some of the desi ragas.

### References In Tamil Works

When we go back to the Tamil music tradition, the age of Sangam literature is the earliest. The Sangam classics contain abundant references which throw light on the musical, political, and social conditions of the early Tamils. Lyrics with appropriate music were traditionally used for the forms like kummi, kolattam, lullaby etc. In many of the classical treatises of Tamil, we find the prescription of time for the puns. *Tolkappiyam*, a work which deals with the grammar of Tamil language written by *Tolkappiyar* speaks of the ancient Tamil music system. The production of sound and the varieties of sound are described in the work. It also deals with metre and time-measure, emotions, prescription of the suitable time of the day and night for handling particular puns and grammar for maintaining rhythm. The reference given to various puns, the musical instruments uniquely employed and the time for singing the puns during day and night etc throw light on the development of music during the period

### References In Temple Music

The recitation of sacred hymns, verses and devotional songs as a part of temple rituals represent the earliest example of traditional worship. Music in its triple aspect of Gita, Vadya and Nritya was given a prominent place in the temples. They were never considered as mere items of entertainment alone. The poojas and other rituals of the temples are based on the principles of tantra and the use of the musical instruments during the rituals is also based on the Tantra shastra. The role of music in temples shows that it is an indispensable part of the temple rituals. The concept of time is clearly observed in temple rituals. Some of the terms denoting the rituals themselves suggest the time of the day. Eg: Usha pooja- pooja done in the early morning, Madhyahna pooja- pooja done during the afternoon etc.

**Sopana Sangeetha** is the common style of singing during rituals of Kerala temples. This ritual is also known as **Kotti paadi seva**. **Sangeetha vidya darpanam** of an unknown author, clearly states the ragas used during the kottipaadiseva and also the time concept. The book refers to the terms **sangame dinam**, **madhyahnam**, **pare dinam**, **sayamkaalam**, **purva rathri**, **madhyarathri**, **para rathri** etc which belongs to the concept of time.

Lakshanagrhandhas of different periods hold an authentic version and even the nomenclature is fixed specifically indicating the terms of their singing such as purva ragas, utara ragas etc, that is ragas sung during morning hours, evening hours etc. Thus the subject of time has relevance from those far off days. In the music of the modern period, the time concept is strictly adhered to in Hindustani music only. But it is suggested that the concept of time theory can be made applicable to other systems also thereby imparting a more melodic individuality to music.

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Dr Mini N

Classical music flourished in the region of Kerala during the period of Maharaja Swati Tirunal. The Maharaja, himself a composer, encouraged every form of art not only from Travancore, his kingdom, but also from every part of the country. Many women composers and musicians of repute, Rugminibai (elder sister of Swati Tirunal), Kutty Kunju Thankachi (daughter of the renowned composer Irayimman Thampi) and the like, contributed immensely to enrichment of the Carnatic music repertoire. The dawn of 20<sup>th</sup> century brought forth a different genre of musicians i.e. concert artistes. While there was Veena Dhanammal guiding each and every artiste of her period, many women musicians like the famous trio M.S. Subbulakshmi, D.K. Pattammal and Dr. M.L. Vasanta kumari, Bangalore Nagaratnamma, K.B. Sundarambal and N.C. Vasantakokilam adorned the concert platform with immense potential and garnered considerable admiration. In Kerala also, women artistes such as Parassala B.Ponnammal, Dr. C.K.Revamma, Prof. Thurayil Santhamma, P. Leela, Manku Tampuran, Kamala Kailasanathan, Mavelikkara Ponnammal, Thankam Vasudevan Nair, Paravur Sisters (Radhamani & Saradamani) and many others were sought after musicians. Many of the subsequent generation like T.R. Balamani (Mumbai), Kalyani Sharma (Mumbai), Radha Namboodiri (Mumbai), Akhila Krishnan (Delhi), Visalam Venkatachalam (Delhi/Bangalore) travelled across the country and established their reputation wherever they were based.

Other than making an indelible presence from the concert platform, some of the women artistes have proved their mettle as able academicians and administrators while pursuing a roaring career as performing artistes.



Prof. Parassala B Ponnammal (1924)

A puritan in every aspect of music be it singing or teaching, Prof. Parassala B. Ponnammal is revered equally as a singer and teacher. Born on 29th November, 1924 to R. Mahadeva Iyer and A. Bhagavathi Ammal, Ponnammal shot to fame as a prodigy. Dr Harikesanallur Muthaiah Bhagavathar, while judging a competition in which the young Ponnammal was a participant, noticed the extraordinary talent in her and advised her father to send the child to Sri Swathi Thirunal Music College after schooling, for pursuing music. However, father was reluctant to send his beloved daughter far away to the college at Thiruvananthapuram. Muthaiah Bhagavathar got him transferred to Thiruvananthapuram so that the girl could join the music college. Sri Swathi Thirunal Music College, Thiruvananthapuram which was established in the year 1939 thus had Ponnammal as a student of its first 'Gayika' course (men were attending 'Gayaka' course) batch, in 1940.

Ponnammal, who had her initial training from Shri Paramu Pilla Bhagavathar of Adoor (in Kollam Dist. of Kerala) then had the good fortune of coming under the direct tutelage of stalwarts Harikesanallur Muthaiah Bhagavathar, K.S. Narayanaswamy, K.S. Harihar Bhagavathar, K.R. Kumaraswami Iyer, Palakkad C.S. Krishna Iyer, M.A. Kalyanakrishna Bhagavathar and others who were teaching at the college at that time, in addition to the ace Guru Semmangudi Srinivasa Iyer. Ponnammal also had the opportunity to learn the compositions of Papanasam Sivan from the composer himself. Ponnammal imbibed even the minute nuances of Semmangudi's singing style and carried the mantle forward. Like her Guru she has equally excelled as a teacher and on the concert platform as well.

Soon after completing the 'Gayika' course at Sri Swathi Thirunal Music College with first rank, Ponnammal was appointed as music teacher in a school in the year 1942. She was allowed to

pursue 'Ganabhooshanam' during 1945-46 with a scholarship. This too she passed with first rank. Later she joined the same institution where she had graduated from and was fortunate enough to work with her Gurus. Ponnammal was also fortunate to have worked under the maestro G.N.B when he succeeded Semmangudi Srinivasa Iyer as the Principal of Sri Swathi Thirunal Music College.

Though Parassala B. Ponnammal had a tight schedule as a concert artiste, frequently travelling through the length & breadth of the country, her teaching skills were unparalleled and generations of musicians benefitted from her able guidance. Parassala B. Ponnammal worked at Sri Swathi Thirunal College of Music from 1952 to 1970 and then became the Principal of R. L. V College of Music & Fine Arts, Tripunitura from where she retired from service in the year 1980.

All the leading musicians of Kerala in the present day are either the disciple or grand disciples of Parassala B. Ponnammal. As Principal of the premier institution in Ernakulam district, Ponnammal could bring forth overall improvement to R.L.V. College of Music & Fine Arts and made it as famed as Sri Swathi Thirunal College of Music. Her administrative as well as academic skills were acknowledged at every level.

Parassala B. Ponnammal, who was one among the first batch of girl students in the 'Gayika' course at Sri Swathi Thirunal Music College, was also the first lady faculty member there. These many firsts culminated in her becoming the first lady artiste to perform before the holy sannidhanam of Goddess Saraswati Devi at Navaratri Mandapam in Thiruvananthapuram in connection with the Navaratri festival organized by the royal family of Travancore in the year 2006. Awards came showering on Parassala B. Ponnammal, the Kerala Sangeetha Nataka Akademi Fellowship (2002), Guruvayoorappan Puraskaram (2009), Central Sangeet Natak Akademi award(2009), Swati Puraskaram (2010) to name a few. A top grade artist of All India Radio & Doordarshan, Parassala B. Ponnammal is a regular on the National Programme, Akashvani Sangeet Sammelan etc and is a sought after artiste in Chennai during the music season.



Thurayil Santhamma (1930)

Prof. Santhamma was born on 18th January 1930 to a scholarly couple, father Thurayil Krishna Panicker, a renowned Ayurveda Acharya who had "Ashta Siddhi"s and mother Meenakshi Amma a versatile musician. Right from her mother's womb Santhamma started learning music. After training under her mother she also learned from Govinda Raju Bhagavata of Tamilnadu. At the age of 16 she joined Sri Swathi Thirunal College of Music where she had the privilege of receiving training from Semmangudi Srinivasa Iyer, K.S. Narayanaswami, C.S. Krishna Iyer, Madura Kesava Bhagavata, K.K. Sivaraman and other luminaries. She was a gold medallist from Sri Swathi Thirunal College of Music and later did her post diploma in vocal and veena there. Equally at ease with vocal rendition as well as veena playing, Santhamma joined the college, where she had studied, as an Assistant Professor soon after completing her Post Diploma. Prof. Santhamma retired in the year 1985 as Principal of Sri Swathi Thirunal College of Music. Her tenure as Principal at the Chembai Memorial Music College, Palakkad, was eventful and a lot of developmental activities took place during the period. She was a graded artiste of All India Radio both in Veena & Vocal.

As a child prodigy Santhamma started giving concerts at the tender age of 12. She had a very busy concert career during 1950s, 60s and 70s. Chalakkudy Narayanaswamy & Mavelikkara Krishnan Kutty Nair used to be her regular accompanists. Later owing to family business activities she had to stay slightly off from the concert platform. Prof. Santhamma has trained, among others, renowned veena artistes R. Venkitaraman, R. Subbalakshmi, S. Rugmini, S. Balambal, Kalyani Sharma, Visalam Venkatachalam and Gomathy Chidambaram.



Dr. C. K.Revamma  
(1930-2007)

Dr. C. K. Revamma was born on 15th April 1931 to C. K. Padmanabhan and P. Narayani Amma at Kaviyoor, a village near Tiruvalla, Kerala. She was initiated into music by Vallamkulam Krishna Pillai at the age of eight and then trained under K. R. Lekshmy. She also had the privilege of receiving training from Ramnad Krishnan. The eminent music director V. Dakshinamoorthy, was a great source of inspiration to her. After doing her school education at Kaviyoor she moved on to Thiruvananthapuram and obtained 'Ganabhooshanam' from Sri Swathi Tirunal College of Music, Thiruvananthapuram. Revamma also did her Intermediate Course and subsequently B.A. in Music from the Maharaja's College for Women, Thiruvananthapuram in 1958, securing the first rank and gold medal. She completed her Post Graduation from Stella Maris College, Madras with a first rank in 1962.

In 1970, Revamma received doctorate in music from the University of Kerala for her research thesis entitled 'Nadatma Rupa of Ragas' under the guidance of renowned scholar and author, Prof. Sambamoorthy of the Madras University. In 1972, she received a prestigious fellowship from the 'American Association of University Women' and a grant from the Fulbright Foundation. Dr. Revamma joined the Los Angeles Campus of the University of California in 1972, and had training under Dr. Mantlehood, the world-renowned ethnomusicologist. She was awarded the Certificate of Post-doctoral Studies by the UCLA in 1973. Dr Revamma had authored many scholarly articles on various aspects of music and presented papers in various International and National seminars.

Dr. Revamma started her career as Lecturer in Music at Maharaja's College for Women, Thiruvananthapuram in 1958. She was appointed as Professor there in the year 1963. She retired from Government service in the year 1985 as Additional Director of Collegiate Education. She has also served as Dean of Faculty of Fine Arts, University of Kerala and Member of Board of Studies of Kerala, Calicut and Madras Universities. Dr Revamma was a teacher par excellence. And as a performer she excelled in every area of concert singing. An artiste most in demand, she used to have three or four concert performances in a single day! Dr. Revamma also had a bright career in playback singing and gave voice to many devotional compositions. Her singing of the compositions of the great social reformer of Kerala, Shree Narayana Guru is still ringing in every household of Kerala.



S. Rugmini(1936)

Prof. S. Rugmini Gopalakrishnan was born on 24<sup>th</sup> August 1936 to P.V. Sreenivasa Iyer and P.V. Lekshmi Ammal. Her maternal lineage of Gayaka Shikhamani Harikesanallur Muthaiah Bhagavata it self gives credence to her musical abilities. S. Rugmini had her training in music under Nellai T.V. Krishnamurthy and advanced training in music under veena maestro K.S.Narayanaswamy. A recipient of many prestigious awards and honours, Prof. Rugmini has performed all over India in festivals and noted institutions including Music Academy, Chennai. As a top grade artist of All India Radio and Doordarshan

she has participated in National Programme of Music, Akashvani Sangeet Sammelan and other important music programmes held before invited audience.

Besides being a popular performing artiste she has proved her acumen as an accomplished academician and administrator. After joining the faculty at Sri Swathi Thirunal College of Music, Thiruvananthapuram in 1957 her career went up the ladder and she retired from Chembai Memorial Government College of Music, Palakkad in the year 1990 as Principal of the institution. She has served as Member of Board of Studies, Calicut University and has also authored several books.



Dr. K. Omanakkutty (1943)

Leading vocalist, musicologist, academician and administrator Dr. K. Omanakkutty, born on 24<sup>th</sup> May 1943, is a multi-faceted personality who leaves no stone unturned to accomplish the assigned task. Born to Malabar Gopalan Nair, who was adept in playing harmonium, and Kamalakshi Amma, an expert in Harikatha, in an atmosphere filled with music, Omanakkutty's rise in the field of music was inexorable. After completing graduation in Zoology from Kerala University in 1963 she took her 'Ganapraveena' diploma from the Swati Tirunal College of Music in 1966. Later she did her B.A, M.A and also Ph.D. in Music from Kerala University. Starting as a lecturer in 1967, she retired as Professor and Head of the Department of Music, Kerala University in 2003. Dr Omanakkutty was instrumental in establishing a separate department for music in Kerala University. Dr Omanakkutty has shown exemplary skill in balancing her career as a leading vocalist and also as a committed academician. She has also authored many books and contributed articles to various journals. A top grade artist of All India Radio she has performed in National Programme of Music, Akashvani Sangeet Sammelan and other prestigious music programmes of All India Radio & Doordarshan. She has also produced several musical features and devotional programmes. She has travelled extensively in India and abroad on concert tours. She has served as Dean and Member of Board of Studies in Music and also is an approved research guide at various Universities. She is a recipient of various awards and honours including the Kerala Sangeetha Nataka Akademi Award (1997).

Kerala is the proud mother of many more women musicians who were/are well-accomplished academicians as well as administrators too. Prof. Meera Kedaranathan, Prof. Palkulangara Ambika Devi, Prof. G Seethalekshmi, Prof. C.K. Leelamma, Prof. M.N. Savithri, Prof. K. Ramani, Prof. Suseela Rajan, Prof. P.S. Laila and the list goes on. There are many women of Kerala like Dr. Leela Omcherry (Delhi), Prof. Jaya Seethalekshmy (Queen Mary's College, Chennai) and Prof. Lakshmi Pothuval (Madurai) who worked in institutions outside Kerala and earned name & fame as performers as well as academicians. But this article is restricted to a very few female musicians who were acclaimed academicians too, owing to time and space constraints. Let us pay our humble obeisance at the feet of these revered Gurus for their excellent guidance and showing us the beacon of knowledge.

*Dr. Mini N is a regular concert artiste with a doctorate in Music from Delhi University and heads the Department of Music, Kannur University.*

## OBITUARY



Mahamahopadhyaya  
Dr. Nookala Chinna Satyanarayana

Noted Carnatic musician and Padma Bhushan recipient Dr. Nookala Chinna Satyanarayana passed away at his residence in Secunderabad on 11<sup>th</sup> July 2013. He began his musical journey as a violin student and later switched over to vocal music under the tutelage of Mangalampalli Pattabhiraiah, father of well-known Carnatic musician Shri. M. Balamurali Krishna. He then learnt violin under Shri. Dwaram Venkataswamy Naidu who introduced him to Dr. Sripada Pinakapani for learning vocal music. His singing style was greatly influenced by Dr. Pinakapani. He was appointed by TTD as their Asthana Vidwan. Nookala Chinna Satyanarayana has worked as Professor and Principal of music colleges in Hyderabad, Secunderabad and Vijayawada. He was a great writer and has authored several books on Carnatic music.

## Homage to Vidwan Bombay S. Ramachandran "Sir"

N. Hariharan



Bombay S. Ramachandran

Vidwan Bombay S. Ramachandran, the teacher non-pareil, who flew the flag of the Sangeetha Vidyalaya of Shri Shanmukhananda Fine Arts & Sangeetha Sabha, Mumbai high for almost a lifetime, passed away at his home in Chennai on 20<sup>th</sup> August 2013 after a three-day illness, leaving in grief the numerous students he had taught in Bombay and Chennai. He was 91 and a bachelor. He lived for music and used to tell me, "I know only music which I teach to students who are musically gifted, who have "jnanam". I don't remember my date of birth, but remember what all my teachers have told me."

Everyone called him "Sir". He served the Shanmukhananda Sangeetha Sabha for 35 years as head of the vocal music department. He commanded high respect for his erudition but left the Sabha in bitterness for not being given due recognition. He settled down in Chennai where he was honoured by the Madras Music Academy with the award of "Sangeetha Kala Acharya" at the *Sadas* on 1<sup>st</sup> January 2001. He was made a member of the Expert Committee of the Academy. Bombay's loss was Chennai's gain. Several gifted students called at his home for learning music and turned recognised concert artistes in just eight years of tuition. The most outstanding of these, he told the magazine "SRUTI", are Aruna Ranganathan, S. Kasturi Rangan, Lakshmi Devnath and Nanditha.

From among his numerous class students, and one-to-one disciples, in Mumbai, Ramachandran 'Sir' gave the following names as prominent, when asked by "Sruti" : Meera Nathan, Sushila Ramamoorthy, Parvathi Shankar, Kalyani Mani, ( all of them are A Grade AIR artistes ), Latha Srikanth (B High AIR artiste), Kamakshi Viswanathan, Seshasayee and Sita Jayaraman.

"Sir" was my friend for a lifetime as my daughter Meera Nathan was his pupil for all the years he lived in Bombay. She owes all her attainments in the music field to him. She was selected as a teacher in the Vidyalaya in 1973 and she took classes till 1997. Even after taking up the post of teacher she continued taking private tuitions from "Sir" for 25 years during which period she scaled heights, won top prizes at many music competitions and gave a concert at the Madras Music Academy and won the "Best Junior Musician" award from the Academy in 1975. The person most happy and elated was "Sir" who was never after fame or name as a concert performer. He used to tell organisers who approached him to give the engagement to his students. Everywhere her teacher was lauded for her "vidwat".

Ramachandran, called Rama at home, was the third of five children born to S.M. Singaram Pillai, a Bench clerk at the police court in Madras and Dhanabhagyam Ammal, a housewife. "I have no musical lineage", Ramachandran told Lakshmi Devnath. His mother would hum film songs and his paternal grandfather used to sing "Thevaram" and "Thiruvartuppa". Rama's father played the key role in his music destiny. He was fond of S.G. Kittappa's singing in stage plays. All his songs were in Carnatic idiom to which Rama was exposed in the formative years of life. "It played a great role in nurturing my interest in music", he said. Kittappa's singing of Thyagaraja's "Raga Sudha Rasa" in Andolika was a big crowd puller. Rama tried to imitate Kittappa in his spare time which led to Singaram Pillai deciding to make him a musician.

When he was transferred to Madras he enrolled his son in Hindu High School, Triplicane, where the principal was none other than G.V. Narayanawamy Iyer, father of G.N. Balasubramanian, who encouraged musical talents of children. Rama was cast in musical plays, mostly in the lead role when he had to sing 10 to 15 songs, in a three hour performance. He participated in music contests and once won a book of Thyagaraja kritis published by K.V. Srinivasa Iyengar, as prize.

His music training went on even while in school. His first music teacher was the father of the famed violin vidwan Varahur Muthuswami Iyer. He learnt from him till "Geetam" stage. His next teacher was Narasimha Iyengar, a student of Tiger Varadachariar. Ramachandran recalled, "He would come and teach me. I learnt a few Varnams and Kritis. My father paid him the princely fee of Rs.5 a month". Rama learnt to appreciate some nuances of Carnatic music from his third teacher Thirukannapuram Srinivasa Iyengar. Academically he had studied upto Secondary School Leaving Certificate exam.

Circumstances shape people's lives. It was true with Rama. A relative of famed stalwart Chittoor Subramania Pillai was an assistant of Singaram Pillai who now wanted his son to do 'gurukulvasam' under the great vidwan. With the assistant's recommendation Rama got entry to Chittoor tutelage. But he found he had to learn by listening and joining him in concerts. The teacher said "listen", "work hard". He had to be patient and alert. Sometimes he was embarrassed when asked to give "pinpattu" (vocal support) or sing swaras. After 12 years, seeing little progress Singaram Pillai decided to withdraw his son from the music class. So he returned home with a repertoire of five or six "kritis". The news that a central college of music was to be opened in Chennai gave him new hope.

Ramachandran was selected for admission to the first batch of the Government College of Music, Chennai, from 900 applicants. Total seats available were 10 for males and 10 for females. The Principal was Musiri Subramania Iyer and among his teachers were Tirupambaram Swaminatha Pillai, T. Brinda, M.A. Kalyanakrishna Bhagavathar (Veena), and Prof. P. Sambamurthy (theory). Other eminent musicians too were on the faculty. Swaminatha Pillai taught him to write the notation for the songs taught and practise with it later. He could learn fast. Teaching was systematic, methodical, attuned to a syllabus. He had found a friend in Kalyanakrishna Bhagavathar who offered to help him settle in Delhi or Bombay, after completing the two year certificate course. The veena maestro took him to Bombay when he went for a concert in Shanmukhananda Sabha which had started a sangeetha vidyalaya and introduced him to the President who offered to take him on the staff and give accommodation to stay. Thus he was ushered into the Sabha as a teacher and continued for 35 long years.

Vidwan Ramachandran was a teacher "par excellence". He gave notation for every "Kriti" he taught, and made the pupils imbibe the right "sangatis" and correct "swarasthanas". The big black board fixed in his living room where he took classes as well, was always full of the notation for the latest "Keertana" he had taught. The flute vidwan Tiruppambaram Swaminatha Pillai who was his teacher in college was meticulous about keeping a notebook of notations for all kritis he knew. This his disciple too followed.

He gave dedicated service to the Vidyalaya by encouraging students to participate in music competitions. He himself would organise them and invite other institutions too to send students as contestants. He specially groomed his pupils and his students mostly bagged the prizes. He used to take them to give concerts at temple events. "Sir" is the only Mumbai teacher who has successfully put up his students twice in group singing competitions organised by All India Radio in the field of Carnatic music. On both occasions the groups received the first prize. Promoting talents of students was dear to him. A teacher with such noble objectives is a rarity in today's money dominated society. May his soul rest in peace in the company of the books he has authored, to leave footprints on the sands of time.

*N. Hariharan was a cultural reviews writer of "The Times of India" for decades and a close friend of many musicians and dancers.*

Geetha Raja



*Bombay S. Ramachandran*  
sangeetam. I will always be deeply thankful to him for being such an inspiring guru.

Bombay S.Ramachandran, guru par excellence, was in the forefront of the teaching fraternity in Bombay and it was my good fortune to be his student and learn the intricacies of Carnatic music from him. Though I started learning the basics at the age of eight, I was introduced to Ramachandran Sir in 1965 when I was a ten-year old and I can say with certainty that it was he who kindled the spark of music in me. He exposed me to the wonders of Carnatic sangeetam and developed a sense of interest in my young mind. I studied under him for more than eight years and in that period, he taught me a vast repertoire of varnams, kritis and manodharma

Bombay Ramachandran passed away on 20th August 2013 at Chennai after having lived a very fruitful life, teaching a large number of students both in Mumbai and Chennai. He served the Shanmukhananda Fine Arts and Sangeetha Sabha's Sangeetha Vidyalaya for 35 years and returned to his hometown Chennai in 1992. A bachelor all his life, he settled in his own home in Indira Nagar, Adyar, and taught many interested students. The Music Academy, Madras, decorated him with the 'Sangita Kala Acharya' title in 2001 in recognition of his unique career as a dedicated teacher and guru.

Ramachandran Sir was the third of five children born to S.M. Singaram Pillai and Dhanabhagyam Ammal of Madras. Singaram Pillai was very fond of music and was keen for his son to pursue a career in music. After initial tutelage in music under various teachers, Ramachandran did gurukulavasam under Chittoor Subramania Pillai for twelve years. Chittooraar was a disciple of the famous Kanchipuram Naina Pillai and a repository of Tiruppugazh and Tamil compositions. Thus Ramachandran was able to garner a sizeable repertoire of these unique gems.

He then joined the Central College of Carnatic Music in Adyar, Chennai, when Shri Musiri Subramania Iyer was the Principal and benefitted greatly by the systematic training offered in that institution. Tirupamburam Swaminatha Pillai, T.Brinda, M.A. Kalyanakrishna Bhagavathar and Prof. P. Sambamoorthy were on the Faculty and it was an all-round musical education in practice and theory that young Ramachandran received. Also studying for the 'Sangita Vidwan' course in Central College at the same time, were well-known names like T.K. Govinda Rao, S.R. Janakiraman and T.R. Subramanian.

When Shanmukhananda Sangeetha Vidyalaya offered him a teaching opportunity, Ramachandran moved to Bombay and made that city musically richer with his vast knowledge and experience. Though he conducted classes at Shanmukhananda, he used to come home to give me private lessons and I have vivid memories of his visits in the early mornings (even as early as 6 am) before I started for school! Always neatly dressed in crisp kurtas, Ramachandran Sir had a commanding personality and elicited respect wherever he went. He was a man of few words and his speech could be laced with sarcasm and humour.

His method of teaching was comprehensive. He had the fantastic ability to write notation even for the tiniest nuances in an impeccable and legible handwriting. When I began lessons, he insisted that I copy out in another book, the notations that he wrote in Tamil and it was thus that I learnt to write in my mother tongue. He was of the firm opinion that there would be no writing in English or Hindi and that I definitely had to learn Tamil through music! I am extremely grateful for his insistence as otherwise I may never have learnt Tamil at all. Learning languages goes hand in hand with musical education and a knowledge of Tamil and Telugu is always useful for a Carnatic music student.



He would ask students to buy a long bound book and hold it breadth-wise - so that it would be able to contain many sangatis of a whole avartanam of Aditala (32 aksharas) in one page - and write the notations of all the songs. His neat handwritten books containing rare varnams and kritis are some of my cherished treasures. They still yield surprises for me and I go back often to the notated compositions to clarify any doubts that I have. He composed many beautiful swaravali exercises himself and wrote them out for students to do akaara sadhakam in three speeds and in different ragas.

In the 1970s, before the advent of modern technology, it was the 'spool tape' which gave us listening pleasure. One such tape had a recording of *Daritapu* (Saveri) and *Korinavara* (Ramapriya) by Brindamma and he used to remark, "See how beautiful this rendition is. You must listen to Brindamma's concerts." Since Ramachandran Sir had learnt from Brindamma in Central College, he taught all his students in Bombay many rare compositions from her repertoire too.

Ramnad Krishnan, T.Brinda, T.Mukta and T.M.Thyagarajan were some of his favourite musicians and he taught me many songs which were made famous by them.

Ramnad Krishnan's *Bhuvinidasudane* (Sriranjani), *Varamulosagi* (Keeravani), Brindamma's *Shri Kamakshi* (Vasantha), *Chinnanadena* (Kalanidhi) and TMT's *Nadadina* (Janaranjani) were a few of the compositions which he shared with all his students and showed his keen sense of musical aesthetics.

Ramachandran Sir prepared me to join various music compositions conducted by All India Radio, Shanmukhananda Fine Arts and Sangeetha Sabha, Bharatiya Fine Arts, Swati Tirunal Kalakshetram and so on. For these competitions, special items like compositions in apoorva ragas, rare Dikshitar kritis or Navaratri kritis of Swati Tirunal would be at his fingertips and notated precisely and taught. He was proud when I won prizes in the competitions and would convey his appreciation with a 'besh' and a smile of approval.

My brother Shanker Krishnan, younger to me by five years, also took Carnatic music lessons from Ramachandran Sir in his childhood. Having also learnt Hindustani and Western music later, he has often expressed his deep gratitude to this wonderful guru who gave him excellent training and a lifelong interest in learning music.

'Vidya daanam' cannot be computed in financial terms and without 'guru kataaksham' it is not possible to achieve any goal in music and the arts. We have to be thankful to the guru for showering his blessings on us. We were indeed lucky to have such an awe-inspiring teacher to guide us. In recent years, whenever I visited him at his home in Adyar, he would make kind enquiries about my parents who had settled down with my brother in the U.S.A.

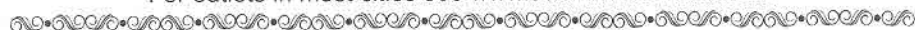
Towards the end of his life, he struggled with painful arthritis but his quick repartee and mental faculties were intact. When he passed away a few months ago in his late eighties, his students felt bereaved--- Aruna Sairam, Meera Nathan, Aruna Ranganathan, Lakshmi Devnath, Nandiitha Ravi, Sumitra Nitin and many others, along with me, mourned the loss of a great and dedicated guru. May his soul rest in peace!



## CORRECTION

In the review of Attendance 2012-13 carried in the issue of Shanmukha of April-June 2013, its price is mentioned as Rs. 1000. It is the subscription amount for the membership of the Dance History Society of India that includes a copy of Attendance (the dance annual) besides free admission to six programmes in Bengaluru. Otherwise a single copy of the journal costs Rs. 700. The price is Rs.500 for students and for bulk purchases (minimum 10 copies ).

For outlets in most cities see [www.attendance-india.com](http://www.attendance-india.com).



**S. RAMACHANDRAN***Seetha Jayaraman**Shri Bombay S. Ramachandran*

Vidwan Ramachandran Sir (henceforth sir) was the third child of Shri S.M. Singaram Pillai and Dhanabhagyam Ammal. It is quite amazing that Sir was not having any musical lineage.

Through his teacher and mentor – M.A. Kalyanakrishna Bhagavathar he came to the Gateway City and got introduced to officials of the Shanmukhananda Sabha. The music school attached to the Shanmukhananda Sabha approached him with their post of a music teacher. Sabha also offered him a place to stay. Sir accepted the offer.

This was the beginning of a long period as a teacher. Under his competent training, many students emerged as musicians of calibre and swept away prizes awarded at Music Competitions in the city, not only in Bombay but also down South. Sir had carved a niche for himself as a capable and sincere teacher.

The hall mark of Ramachandran Sir's students is that they sing rare ragas and rare kritis.

With single minded devotion this Sangeetha Kala Acharya has moulded / groomed numerous musicians. Many of them have become good teachers and great administrators. Because of his knowledge and devotion towards Music, many vidwans / vidushis who came to perform in Shanmukhananda Sabha used to admire him. After listening to his students singing Thodi kriti in perfect unison an amazed Semmangudi remarked – "This credit goes to the teacher who has trained them so well".

After serving the Sabha for more than 35 years, he went back to Chennai and carried his mission of training interested students with dedication and discipline. Age never diminished his vigour or dampened his enthusiasm.

He would always say – "Nothing should come in the way of my teaching – neither age nor my personal problem. The day they do, I will stop teaching because it will then not be fair to the student." True to his words Sir was teaching till his last breath – July 2013.

He was a rare breed of a teacher- devoted and sincere in imparting his entire knowledge to all the willing and learning students. He was very disciplined, punctual and hard working. No wonder, he was awarded the title Sangeetha Kala Acharya by The Music Academy, Chennai.

*Mrs. Seetha Jayaraman is the Principal, Mulund School of Music & Dance, Mulund Fine Arts Society, Mumbai.*

**SANGEET NATAK AKADEMI GRANT**

*We are grateful to the Sangeet Natak Akademi for the financial grant for Shanmukha for the year 2013-2014.*

G. Balasubramaniam



Shri P.S. Parameshwaran

Shri P.S. Parameshwaran, a Mridangist of a widely acknowledged calibre, was born in the year 1938, as the eldest son of Shri P.P.S.Narayanan. His father was employed in M/s Goodyear India Limited and was stationed at Calcutta (Now, Kolkata). Shri Parameshwaran was brought up there.

Even as a child, he had an irrepressible fascination for rhythm. His father, a connoisseur of Carnatic music and a respected patron of Carnatic music in Calcutta, noticed his son's inclination and arranged for Shri Parameshwaran's initial training on playing mridangam from the noted guru Shri L.V.Vaidyanathan of Calcutta. From the early stage onwards Shri Parameshwaran's father Shri Narayanan planned his career in mridangam and

guided him throughout, with the result Shri Parameshwaran achieved a status of a distinguished mridangist.

Shri P.S.Parameshwaran started as an accompanying mridangist at the young age of ten. He accompanied well-known artists even in his teens. Later, he had the good fortune of coming under the tutelage of Mridanga Margadarshi Shri Palghat Mani Iyer who honed his playing infusing the aesthetic aspects of mridangam playing and taught him many intricacies of Laya vidya.

Shri Parameshwaran further gained in-depth knowledge in laya vidya through intimate association with Sangeetha Kalanidhis Shri Palghat Raghu, Dr. T.K.Muthy and Shri Umayalpuram Sivaraman which gave further boost to his expertise in the art of playing mridangam.

With all this training, Shri Parameshwaran grew in stature so that he could accompany stalwarts like Shri Chembai Vaidyanatha Bhagavatar, Shri Veena S. Balachandar, Flute Sri Mahalingam, Shri Balamuralikrishna and Shri Maharajapuram Santhanam and many other vidwans.

Like his mentors, Shri Parameshwaran could enhance the beauty of the recitals through his playing on the mridangam. With his background, it was natural that many awards and titles were conferred on him. To quote some: In the year 1958 Swami Sivananda Saraswati of Rishikesh awarded to Shri Parameshwaran the title "Mridanga Jyoti". Shri Parameshwaran won the first prize in the All India Radio music competition held in the same year. Later he received the "Coimbatore Ramaswami Award" from the Madras Music Academy.

Shri Parameshwaran was good at theory also. He presented a paper on the "Art of Playing on the Mridangam" under the auspices of Shri Alauddin Khan Sangeet Academy, Bhopal in 1983.

Shri Parameshwaran was bright in academic studies as well. He obtained a degree in Chemical Engineering and served the Chemical Industry.

Shri Parameshwaran shifted to Mumbai in the early sixties and joined the Calico Mills in the Chemicals & Plastics Division. I was working in the Finance Division of the Firm then. It was there that I got to know Shri Parameshwaran. Our mutual interest in music formed a bond between us and over the years we came very close to each other.

Shri Parameshwaran and I used to have regular music sessions and used to practise together. The items chosen generally included both raga and laya aspects; a Varnam to begin with followed

by a Pancharatna kriti. An elaborate chowka kala kriti used to follow which formed the base for an elaborate Thani Aavarthanam. One need not mention that the sittings were very enjoyable and proved very fruitful to both of us as well as the listeners who used to be present.

Shri Parameshwaran liked my style of singing, derived from my gurus, and offered to accompany me and also my wife Smt. Rajalakshmi Balasubramanian. With him on the mridangam we have given several recitals. In Mumbai he has accompanied many senior vidwans in the concerts arranged by Sri Shanmukhananda Fine arts and Sangeetha Sabha, Bombay Sangeetha Samajam, and "Sangeetha". He was a top grade artist of the All India Radio.

As a teacher, Shri Parameshwaran was uncompromising, though very patient with his disciples. Some of his students are well-known mridangists in Mumbai; Shri Pravin Sitaram and Shri P. Padmanabhan to quote two. Incidentally, both these vidwans used to attend the sessions at my place. The disciples have imbibed his style very well and are adhering to it in their playing. Other noted mridangists who had the benefit of Shri Parameshwaran's training are Shri C.Narayanan and Shri Anand of Mumbai and Shri D.S.R. Murthy of Hyderabad.

Shri Parameshwaran was very committed to his art. He was very regular in his practice. His love for the vadyams was very deep. He had several mridangams of different Shrutis and used to maintain them in excellent condition.

He was a good connoisseur of Carnatic music, particularly in the laya aspect of the art. He had several 'tapes' of Shri Palghat Mani Iyer and other senior mridangists and used to listen to them regularly.

At the work place he was called "PSP" and was a successful engineer. His job took him away from Mumbai for several years. Needless to say that he kept in touch with his art at the new place of work also. He could return to Mumbai after his retirement.

"Nadalola" of Mumbai, a forum for expression of musical sensibilities at all levels, honoured Shri Parameshwaran on 9<sup>th</sup> May 2011 during the Thyagaraja Jayanthi celebrations.

Shri Parameshwaran passed away in the first week of July 2013 after a brief illness. He leaves behind his wife Smt. Shyamala Parameshwaran, son Shri Vignesh and daughter Dr. Vidya and grandchildren.

His friends and admirers cherish the memory of their association with Shri Parameshwaran.

*G.Balasubramaniam is a Carnatic vocalist and an honoured Guru with a number of lec-dems and articles on various aspects of Carnatic music to his credit.*

## OBITUARY



Shri P.K. Subramanian

Vidwan Brahma Shri P.K. Subramanian popularly known as Nurani Shri Chuppamani Mama passed away on 31<sup>st</sup> August 2013. He was the disciple of the Mridangam stalwart Palghat Shri Mani Iyer and had imbibed the nuances of music as a vocalist and harmonium vidwan all by himself. He had rendered music for many Dance ballets and Bharata Natyam performances. He was also a keerthankar of great repute having introduced the Sampradaya Bhajan and Divyanamam / Deepa Pradakshinam paddhati in 1955 to the Mumbai audience.

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### Tukkada - 3

#### Quiz on Sangeeta and Natya<sup>1</sup>

1. *Bhavayami Raghuramam* was originally sung in Saveri. Who transformed it into a Ragamalikai embellishing it with *chittaswarams* while retaining the Pallavi in Saveri?
2. *Katrinile varum geetam* (Jonpuri) in *Meera* sung by MS was written by Kalki. It was set to the tune of a popular Bengali song in a 78 rpm record liked by the lyricist. Name the singer in the record.
3. What are the names given to the saptaswaras in ancient Tamil musicology?
4. How was *grahabhedam* referred to in Tamil music?
5. Who tuned *Tiruppavai* as it is sung now?
6. MS used to preface her Bowli song "*Sambho Mahadeva*" with a Sanskrit sloka (*Karacharana*). Who was the author of the sloka?
7. Who composed *Sri Venkatesa Suprabhatam*?
8. Who tuned Kanchi Paramacharya's song *Maitrim Bhajata*?
9. *Ram Rajya*, a Hindi movie made in 1943, was dubbed in Tamil. What was the title song and who sang it?
10. Who introduced violin on the Carnatic music stage?
11. What do Manabuchavadi Venkatasubbier, Patnam Subramanya Iyer, Kothavasal Venkatarama Iyer and Poochi Srinivasa Iyengar have in common?
12. Lata Mangeshkar has said that *Allah tero nam* in Gaud Sarang in *Hum Dono* (1961) was her second most favourite song in a list of 10. Before her, Jaidev, the music director, had approached a Carnatic musician for playback singing but he could not succeed. Who was that musician?
13. The icons of Nataraja generally show him trampling on the demon Muyalakan symbolising ignorance. But there is one temple in Tamil Nadu where the latter is missing in the Nataraja idol. Where is it?
14. Bharata's *Natya Sastra* is the source for almost all Indian classical dances. What are the exceptions?
15. What is the equivalent of *jaru*, a *gamaka* in the Carnatic system, in Western classical music?

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<sup>1</sup>The objective of the column is not only to test the knowledge of the readers but also to supplement it. They are welcome to send dissenting letters with supporting evidence, if they do not agree with the answers on Page 43. It is important for keeping the record straight

The interesting article on Raudra Rasa by Ojaswita in the Apr-Jun2013 issue of Shanmukha could have perhaps explored more shades of Raudra - for instance, anger caused by punctured ego (e.g. Soorpanakha), betrayal (Vaali), attack on modesty (Draupadi), righteous anger (why me) such as Savitri's anger with Yama on Satyavan's death - are there special names for these types of angers too, I wonder.

Nalini Dinesh  
Mumbai

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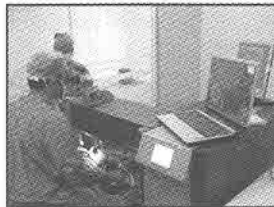
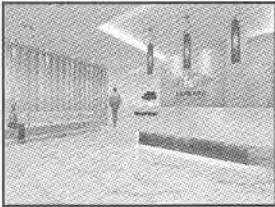
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Report

Nutana Gruha Pravasha Suvarna Jayanti Mahotsav 11<sup>th</sup> July 2013

Vasumathi Arvind



(l to r) Rohit Prasad (Mridangam), Nalini Dinesh (Vocal), Dharini Veeraraghavan (Vocal), Vimarshini Jairam (Vocal), A.K. Gayathry (Vocal), Vidyanandi Iyer ( Veena)

11<sup>th</sup> July 1963 - a day to remember, the day the founding fathers of the temple of fine arts and culture, Sri Shanmukhananda Fine Arts & Sangeetha Sabha, entered the Sabha's Auditorium after performing the Shanmukha Gayatri Homam. This was recreated 50 years later on 11<sup>th</sup> July 2013. The programme began at 6 pm with the Shanmukha Gayatri Homam and a Veda Ghosham by the students of the Vedapathashala. Vignesh Gouthaman's soulful rendition of an invocation song ushered in a divine ambience. Ariyakudi Ramanuja Iyengar's *Shri Subrahmanyaya Namaste* which was being played in the background took the audience back 50 years when he had given his first programme in this auditorium.

In his address, President V. Shankar said that this was a day of thanksgiving to Shanmukha, the presiding deity of the institution. It was also a day of thanksgiving to the founding fathers who worked for this institution and who should be remembered with reverence and awe. He said that the auditorium was named after the Mahaswami of Kanchi on 27<sup>th</sup> December 2000 and the presiding deity blesses the institution through the Guru.

To invoke the blessings of the patron deity, students of the Vidyalyaya offered a Sangeetanjali – a unique thematic presentation based on compositions of various Vaggeyakaras in praise of Lord Shanmukha. The singers for the evening were Vimarshini Jairam, Dharini Veeraraghavan, Nalini Dinesh and A. K. Gayathry. They were ably supported by Vidyanandi Iyer on the veena and Rohit Prasad on the mridangam. Beginning with Tanjavur Shankara Iyer's varnam in Hindolam, *Maal Marugan Murugan Shanmukhan*, each composition was well - chosen, befitting the occasion. Spencer Venugopal's *Vaa Muruga Vaa* in Begada, Papanasam Sivan's *Sharavana Bhava* in Shanmukhapriya, *Maal Maruga Shanmuga* in Vasanta, Muthuswamy Dikshitar's *Shri Subrahmanyam rakshatu* in Todi and poet Vaali's *Koovi Azhithaal kural koduppan* in Valaji depicted each Vaggeyakara's call to the Lord in different ways, beckoning Him so that He appears before the bhaktas. It was a well-coordinated and well-rehearsed performance. Particularly worth mentioning was the brief but crisp alapana of Madhyamavati by Dharini and Vimarshini along with a melodious taanam on the veena by Vidyanandi. The Todi alapana by Gayathry, Nalini Dinesh and Vimarshini in three stages was elaborate with good sancharas. The nerval at *Shanmukhaavatara Shakti Roopa* with very good kalpana swaras was sung by all the singers. Rohit Prasad's tani avartanam was brilliant. The programme concluded with a

Tiruppugazh on Swamimalai Murugan in Jagannohini ragam. The beauty of the Sangeetanjali was that while the compositions were being sung, purohiths of the Vedapathashala were performing abhishekam to Lord Shanmukha on the other side of the stage .

Shri Amarnath Sury proposed a vote of thanks wherein he lauded the efforts put in by Smt. Radha Namboodiri in conceptualizing the Sangeetanjali . He complimented the singers on their excellent rendition of the songs on Lord Shanmukha.

### Vocal Concert of Sikkil Gurucharan 13<sup>th</sup> July 2013

Vasumathi Arvind



(l to r) Sanjeev (Violin), Sikkil Gurucharan (Vocal), Arjun Kumar (Mridangam )

Sikkil Gurucharan's concert got off to a flying start with a varnam in Mandari set to Adi talam which he sang in madhyama kalam and further embellished with a brisk niraval on the charana line "Nee Vanti dora". After a brief but classy sketch of Kaanada, he rendered the beautiful kriti composed by Karur Dakshinamoorthy on Devi, *Kamalamba* with crisp kalpana swaras for the pallavi which helped to build the tempo for the concert. He then moved on to Latangi in which he rendered Patnam Subramanya Iyer's *Marivere dikkevvaro* in khandachapu with an elaborate niraval at the charanam without Kalpana swaras. Arjun Kumar on the mridangam gave excellent support. *Maniye*

*maniye oliye*, a verse from "Abhirami Andaadi" in Hindolam was a good rendition, the pallavi for which was sung in 2 kalas. Sikkil Gurucharan then rendered an alapana of Shankarabharanam with grahabhedam from madhyamam .Though his foray into Kalyani became a bit too lengthy for comfort, his transition back into Shankarabharanam was smooth. Sanjeev's response on the violin was very good. *Manasu Swadheenamai* was a very good rendition with kalpana swaras at the Pallavi. Gurucharan rendered some very interesting kuraippu with laya intricacies. Once again Arjun Kumar enthralled the audience with his excellent accompaniment and thani avartanam . *Thunbam Nergayil* in Desh preceded an RTP *Kaa Vaa Vaa kanda vaa vaa* in Varali set to Adi Tala. The ragamalika swaras were in Nalinakanthi, Hamsadhwani, Rasikapriya, Kalyani and Varali. The RTP was followed by a short tani by Arjun Kumar. After the tani, a shloka *Kasturi tilakam* in Karnaranjani, a Meera Bhajan, *More aangan me Murali bajave* in Mishra Pahadi and a Tillana in Hamsanandi composed by Srimushnam Raja Rao were rendered to conclude the concert.

### Vocal Concert of Gayathri Venkataraghavan 14<sup>th</sup> July 2013

Vasumathi Arvind

Gayathri Venkataraghavan opened her concert with the Ata tala Kaanada varnam *Neranammithi*. Muthuswamy Dikshitar's *Sharavanabhava Guruguham Shanmukham Bhajeham* in Revagupti stood out for its excellent sahitya enunciation. Kalpana swaras were rendered for Sharavana and Shanmukham. The varali alapana with more sancharas in the higher octave was followed by *Kaa Vaa Vaa* with brisk kalpana swaras for the pallavi. The shloka *Krupa Samudram Sumukham Trinetrām* was sung as a prelude to the kriti *Aanandanatana Prakasham* in Kedaram which was rendered at a leisurely pace. Kalpana swaras were sung for 'navaneetha hrudayam' in atita eduppu. *Seethamma Mayamma* in Vasantha was the brisk filler before Gayathri began her elaborate Kambhoji alapana in her mellifluous voice with perfect shruti alignment and rendered O



( l to r ) Neyveli Skandasubramaniam ( Mridangam ), Alathur T. Rajaganesh ( Kanjira ), Gayathri Venkataraghavan ( Vocal ) , Mysore Shrikant ( Violin )

*Rangasayi* in all its grandeur with niraval at Bhooloka Vaikuntham. The RTP was neat with alapanas and an elaborate taanam alternating between Amruthavarshini and Anandabhairavi. The Pallavi *Paramaananda Amruthavarshini, Parameshwari Anandabhairavi* composed by veteran Shri. T.K. Rangachary set to Khandatriputa taalam was rendered flawlessly. Ragamalika swaras were in Charukeshi, Chandrajyothi and Kalyanavasantham which were then rounded off with swaras in Anandabhairavi and Amruthavarshini. The post RTP numbers *Aandava Darishaname* in Jonpuri, a bhajan in Nandkedar composed by Lakshmi Shankar, *Koovi azhaithaal* in Valaji, a Tarangam *Madhava Mamava* preceded by a Viruttam in Tamil in Nilambari concluded the lively concert. Mysore Shrikant, Neyveli Skandasubramaniam and Alathur T. Rajaganesh ably supported Gayathri on the Violin, Mridangam and Kanjira .

#### Valedictory Function of the Diamond Jubilee Celebrations 28<sup>th</sup> July 2013

*Vasumathi Arvind*



Honourable Governor Shri. E.S.L. Narasimhan delivering the valedictory address ;Seated ( l to r ) Smt. Santosh Rajan ( Vice-President), Shri V. Shankar ( President ), Shri. N. Raja (Hon. Secretary)

The curtains came down on the Diamond Jubilee Year celebrations with the Valedictory function which was presided over by Hon'ble Shri E. S. L. Narasimhan, Governor of Andhra Pradesh.

The programme began with the National anthem and a Vedic chant by students of the Veda Pathashala. After the Sabha Anthem which has been conceptualized by the Vidyalaya, the invocation *Shri Maha Ganapatim Bhajeham* was sung by Suja and Gayatri.

An audio- visual presentation traced the enchanting journey of the Sabha over the years.

President Shankar in his address said that this celebration will go into the archives of the Sabha as it is a confluence of joy of mind, body and soul. It was a day to remember the founding fathers of this great institution which for 60 years has preserved, promoted and perpetuated the culture and fine arts of our country and the institution commits itself to redouble its efforts in doing this.

The President felicitated the Governor after which some senior members and dignitaries who have served the cause of fine arts for a number of years were also felicitated. The oldest member to be felicitated was Shri C. Krishnamachari who has been a member for 66 years. The other awardees were Shri S. S. Rajan, Shri N. V. Iyer, Shri P. S. Subramanian, Shri V. Krishnamachari, Shri S. Venkateshwaran, Shri V. S. Amarnath Sury, Dr. V. Rangaraj, Shri N. S. Sundararajan, Shri V. Nandakumar and Shri V. Unnathan.

The Governor in his valedictory address complimented the Sabha for preserving the cultural heritage of India . He said the Sabha had risen like a phoenix from the ashes after the agnipariksha it faced in 1990 and has retained its *Naamam* ( name), *Roopam* ( form ) and *Sthaanam* ( place ). Music is the language of the gods and teaches us the essence of Vairagya. The Sabha is opening up this great truth to everyone. He concluded his address by wishing the Sabha "Nee naama roopa mulaku nitya jaya mangalam".

The Vote of Thanks was proposed by Vice- President of the Sabha, Smt. Santhosh Rajan. The function concluded with the National Anthem.



*Bhagavad Gita on Wheels*

"Miracle on Wheels", a spectacular dance show performed by differently abled boys and girls was put up by Ability Unlimited Foundation ( AUF) under the able guidance of its founder Dr. Syed Sallauddin Pasha.

The show was divided into two segments. The first segment showcased a Sufi Dance on wheel chairs and a kathak dance where the wheels took the place of the feet of the dancers. The second segment began with a Jugalbandi of three hearing-impaired female dancers and wheel chair dancers dancing to *Gananayakaya*, *Ganadeivataya* dedicated to Lord Ganesha. Next was a dance dedicated to Lord Shiva. In the Varnam, the dancers performed yogic postures with tremendous ease. They performed Varnam with trikala jathis on wheelchairs. The most magnificent dance was the Bhagavad Gita on Wheels where the wheels turned into a chariot and horses and the crutches turned into bows and arrows . The conversation between Arjuna and Lord Krishna in Kurukshetra came alive on stage. It was a brilliant show with Krishna taking 63 spins on the wheel chair and proving that the wheelchair is a symbol of ability and not disability.

Rupa Karthik anchored the entire function.

## Members' day 15<sup>th</sup> August 2013

*Jyothi Mohan*



*Tiny tots reciting nursery rhymes*

Members of Sri Shanmukhananda Fine Arts and Sangeeta Sabha look forward to August 15<sup>th</sup> as this day provides them with the opportunity to exhibit their talent on the hallowed stage before a large gathering of knowledgeable rasikas. Elimination rounds, rehearsals and hectic preparations culminate in a 3 hour extravaganza of dance, drama and music by the members for the members. The young and old alike, participate with great enthusiasm and give of their best before a very encouraging extended family.

Since it is also the Independence Day of our nation, the morning began with members standing in attention while the National Anthem was played. Rupa Karthik's beautifully rendered 'Omkaara Swaroopa' set the ball rolling. A documentary film that took us through the year-long Diamond Jubilee Celebrations of our Sabha was screened. Beginning with the grand inauguration, taking us through the various special programmes organised through the year and culminating in the valedictory function, the documentary unfolded all major functions of this very eventful year of the Sabha. Following this was the felicitation of those who have served the Sabha with dedication and loyalty. Shri Ambi Shankar and his wife were felicitated for the excellent catering they have provided over decades. Shri Raghu and Shri Alzhagaraja were also felicitated for their invaluable service to the Sabha. Those members who had been with the Sabha for all of 50 years or more were also honoured with shawls and dazzling mementos.



*< Nupur Pai performing the Sabha's anthem choreographed by Smt. Jyothi Mohan*

After these formalities, the members proceeded to entertain the audience. Every conceivable form of music was presented. Abhang, krithi, Tiruppugazh, film songs-old and new in several of our languages and some toe-tapping western numbers as well as a qawali were presented with great joy and verve. Dance also had classical, western and Bollywood representation. Nupur Pai danced to the Sabha Anthem composed by Jyothi Mohan and Radha Namboodiri for the Diamond Jubilee. Members understood every word of what they had been hearing all year around through this presentation. Singing the praise of Krishna were Anjana and Savitha in Bharatanrityam while Sridevi danced to the popular 'Breathless' number of Shankar Mahadevan.

A special mention must be made of Aditya's break dance for 'Jai Ho'. The youngsters performed with abandon to a medley of film songs while children danced to a song from the immortal 'Sound of Music'. Sai Prasad impressed with his memory in reciting the value of pi. The tiny tots received kudos from one and all for their endearing poetry recitation.

The Women's Wing had the audience in splits with their hilarious skit, 'Akashvaniyin Kadamba Nigazhchi. Scripted and directed by Smt. Santosh Rajan, the skit took us through some very funny scenes when a child inadvertently switched stations airing different programmes.

Prize distribution for the meritorious students, Women's Wing contest winners, and the customary vote of thanks brought the curtains down on this year's Member's Day celebrations.

### Concert of Amritha Murali 17<sup>th</sup> August 2013

Nalini Dinesh



(l to r) J. Vaidyanathan (mridangam), Alathur T. Rajaganesh (ganjira), Amritha Murali (vocal), Dr. R. Hemalata (violin)

Amritha's concert got off to a bright start with *Jaya jaya* in Naattai - Khanda Chaapu with a good flow of sarvalaghu kalpana swaras at the pallavi. A brief Reetigowla alapana preceded the charming *Baale baalendu bhooshani*, one of the Tiruvaiyar Pancharatna kritis of Tyagaraja composed on Goddess Dharmasamvardhini. Amritha's strong base voice made the bhava-laden rendition even more appealing. Amritha's attempt at kuraippu on nishadam was good in the kalpana swaras. The sub-main raga Poorvikalyani got a classy treatment from Amritha and violinist Hemalata. Shyama Shastri's *Ninnuvina* in viloma chapu tala was rendered with neraval in 3 kalas at "Kaamitaartha phala daayaki" in the charanam. Amritha gave a short introduction to the next kriti, Dikshitar's *Tyagaraja maha dhwaja rohanam* – the kriti describes the Vasantotsava festivities at Tiravarur Tyagaraja temple. The composer has aptly used the "pdn pm" usage of Sriragam only once in the kriti to signify the special paada darshanam of the Tiruvarur deity - the feet (paada) of the deity are made visible to devotees only once during Uttarayanam and once during Dakshinayanam (the northward and southward movement of the sun during a year). A brisk rendition of *Manavyaala* with interesting patterns of kalpanaswaras preceded the main item in Kambhoji. Hemalata's Kambhoji alapana established the raga identity with the first phrase and brought out the raga bhava distinctly. O *Rangashaayi* with neraval and kalpanaswaras at "Bhooloka" was presented well. The kuraippu at dhaivata had a variety of patterns in the half-avartana cycles. The tani avartanam by Vaidyanathan and Rajaganesh had interesting gati bhedas.

### Violin Duet by Lalgudi Shri G.J.R. Krishnan & Lalgudi Smt. Vijayalakshmi 18<sup>th</sup> August 2013

Jyothi Mohan

The distribution of prizes to the winners of the Dance and Music Competition conducted in 2013 by the Sri Shanmukhananda Fine Arts and Sangeetha Sabha was held on 18<sup>th</sup> August 2013 at the main auditorium. Lalgudi Shri G. J. R. Krishnan and his sister Lalgudi Vijayalakshmi gave away

the prizes. Shri Krishnan lauded the efforts of the sabha and the Sangeetha Vidyalaya in promoting classical music. He complimented the teachers for imparting quality training to the students of the Vidyalaya.



(l to r) Bandlamudi Subbulakshmi receiving the T.V. Ramanujam Endowment Tambura prize from Lalgudi G.J.R. Krishnan and Lalgudi Vijayalakshmi

The prize distribution was followed by the violin duet of Lalgudi G.J.R. Krishnan and Lalgudi Vijayalakshmi. They were accompanied on the mridangam by Shri B. Harikumar and on the kanjira by Shri K. V. Gopalakrishnan.



(l to r) B. Harikumar (Mridangam), Lalgudi G. J. R. Krishnan (Violin), Lalgudi Vijayalakshmi (Violin), K. V. Gopalakrishnan (Kanjira)

They commenced with Lalgudi Jayaraman's Andolika varnam in Adi Talam. Patnam Subramanya Iyer's *Ninnu cheppa kaarana* in Mandari had interesting kalpana swarams for the pallavi. Lively patterns in one avaratana were played. GJR played an evocative Kalyanavasantam alapana with the characteristic Lalgudi stamp. Tyagaraja's kriti, *Nadaloludai* that followed, was reposeful. Mention must be made here of the excellent accompaniment by the mridangist for this kriti. An elaborate alapana of Natakurinji by Viji, remarkable for rich tonal quality and beautiful imagination led to a rarely-heard kriti of Tyagaraja, *Kuvalayadala nayana brovave* in adi talam. One could almost hear the sahitya in the rendering of this beautiful kriti. Interesting patterns and poruttams marked the kalpana swarams at ½ edam for pallavi. A slightly westernised style alapana for raga kannada, employing plain notes prefaced Tyagaraja's *Bhajare bhaja manasa* in misra chapu talam. They played short avartanans of lively kalpana swarams at sama eduppu for pallavi, in 2 kalas. Kuraippu at *ga* by GJR and *ri* by Viji alternately were a veritable treat. This was reminiscent of the pattern introduced by their father in the 1960s. GJR played a brief Dwijavanti as a prelude to Dikshitar's *Chetasri Balakrishnam*, which was played at a slightly fast tempo. A weighty thodi alapana handled by both, brought out all the grandeur of this majestic raga in typical Lalgudi

style. The Lalgudi pancharatnam, *Gati neevani* set to adi talam, 2 kalai was well-handled. The kalpana swaras for pallavi were engaging. The tani avartanam by B. Harikumar and K. V. Gopalakrishnan was vibrant and well-structured and the tisra nadai patterns were well-played. Papanasam Sivan's *Karpagame* in Madhyamavathi was followed by the RTP in Dharmavathi. The raga was explored with great bhavam and was followed by a brief tanam. The pallavi, '*Ananda natana prakashasabesa natesaja gadeesa*' was in misra gati, set to chatusra jhampa talam with ateeta eduppu. The ragamalika swaras in Bindumalini, Reetigowla, Sahana, Bagesri and Desh were woven alternately by the duo brilliantly. The reverse transition from one raga to the next was equally alluring. The concert was rounded off with a Hindi composition in darbari, followed by a scintillating *teerada vilayattu pillai* and the tillana in Shivananjani. The torch bearers of the Lalgudi bani held the audience captive till almost 10.30 pm on a Sunday night!

### Vocal Concert of Vasundhara Rajagopal 8<sup>th</sup> September 2013

Vasumathi Arvind



(l to r) Sherthalai R. Anantakrishnan ( Mridangam ), Chandrasekara Sharma ( Ghatam ), Vasundhara Rajagopal ( Vocal ), Charulata Ramanujam ( Violin )

The opening item of Vasundhara Rajagopal's concert was the Saveri varnam in Adi talam. A viruttam in Atana *Paalum Thenum* preceded *Shri Mahaganapathim*, a composition of Shri Jayachamaraja Wodeyar, the Maharaja of Mysore. *E Vasudha* in Sahana was sung next. An alapana of Pantuvarali prefaced Swati Tirunal's kriti *Saarasaksha* which was embellished with an elaborate niraval at "Bhamini" interspersed with niraval in tishram in 2<sup>nd</sup> kalam and Kalpana swaras. *Bagayanayya* in Chandrajyoti was followed by an elaborate Todi alapana. The first five items of the concert were in the same tala i.e. Adi Tala 1 kalai which could have been avoided with better planning. The kriti *Ramachandraya Namaste* of Muthuswamy Dikshitar in Mishra Chapu tala stood out for its exquisite sahitya with niraval and kalpana swaras at "Dasharatha Rajakumaraya Dandakaranya Viharaya" which was rendered well. Charulata Ramanujam's accompaniment was classy and bhava laden. The Tani avartanam by Sherthalai Shri R. Anantakrishnan on the mridangam and Shri Chandrasekara Sharma on the ghatam was excellent with a wide variety of nadais. *Amba Neelambari*, the beautiful kriti of Tanjavur Ponnaiah was rendered in Vilamba Kala bringing out the bhava of Nilambari raga. Kapi alapana alternating with Mohanam alapana preceded the RTP sung in two ragas set to Aditalam 2 kalai. The poorvangam was *Enna Thavam selthanai* in Kapi ragam with the arudi on 'na'. The uttarangam was *Palli konda rangathanai kaana* in Mohana ragam and the eduppu was 6 counts from the samam. Only 2 kalams were sung for Pallavi and the Kalpana swaras were sung alternately followed by ragamalika swaras in Kambhoji, Brindavana Saranga and all the ragas in reverse order. After *Kandena Govindana* and a ragamalika viruttam, Vasundhara concluded her recital with a kavadihandu.



**Talent Promotion Concert by Kalyanapuram S. Aravind 14<sup>th</sup> September 2013**

*Jyothi Mohan*



*(l to r) Rohit Prasad (Mridangam), Hari Subramanyan (Kanjira), Kalyanapuram S. Aravind (Vocal), Shivakumar Anantharaman (Violin)*

K. S. Aravind's recital in the Talent Promotion concert was remarkable for the maturity and depth he exhibited in his presentation. Beginning with the vasanta varnam in which he sang some rounds of kalpana swaram in the charanam, he moved on to a brief sketch of Hemavathy leading to the popular *Shri Kantimatim* of Muthuswamy Dikshitar. The briga-laden fast paced neraval in *shukha shaunakadi* and the swarams following it were reminiscent of his guru, Madurai Shri T. N. Seshagopalan. Harikesanallur Muthaiah Bhagavatar's *Ratna kanchuka dharini* in kambhoji was rendered well. An elaborate Thodi rich in manodharmam and raga bhavam was followed by *Ninne nammi nanu* of Shyama Sastri. Niraval and swaram at *Kamakshi kancha dalayatakshi* had interesting laya-based korvais. The thani, subtle yet power-packed, with complex korvais was played by Rohit Prasad and equally supported by Hari Subramaniam on the kanjira. After a brisk *Sri Raghukula* of Tyagaraja in Hamsadhwani, Aravind sang a ragam tanam pallavi in Brindavana Saranga. The sahyam of the pallavi, *Guha, Muruga, Shanmukha Nee vaa.* was sung in 2 *kalai adi talam* with eduppu at *samam*. After doing *trikalam* he wove a garland of ragamalika swarams in Revathy, Vaasanthi, Kanada and Kapi. His delectable and long kapi deserves special mention and the audience applauded spontaneously. *Kuraippu* to samam ended with a complex korvai typically in his Guru's style. Virutham in Rageshri was followed by *Rama Sumara*, a Kabir bhajan. He and violinist Shivakumar Anantharaman took turns at rendering crisp phrases of brigas in Hindustani dhrupad style at *Guru prasad jana Kabir* which again was appreciated by the gathering.. The Thiruppugazh, *Eru mayil eri* in Bageshri, Hamsanandi, Begada and Surutti was followed by mangalam.

Shivakumar Anantharaman's excellent violin support and the able percussion support by Rohit Prasad and Hari Subramanyam added to the success of the concert.

**Sangeetha Pracharya Award 16<sup>th</sup> September 2013**

*Jyothi Mohan*

The 12<sup>th</sup> Sri Shanmukhananda Bharat Ratna Dr. M. S. Subbulakshmi Sangeetha Pracharya Award was bestowed on renowned musician, erudite scholar, guru and innovative educator, Shri Neyveli Santhanagopalan. The evening began with a prayer rendered by Kum.Dharini and Kum. Gayathry. Sri Neyvel Santhanagopalan appreciated the selection of the song, "Ni Chittamu" which extols the virtues of the guru. This award, as the sabha President, Shri V. Shankar noted in his address, is given to those musicians and dancers who have dedicated their



(I to r) Neyveli Santhanagopalan,  
President V. Shankar

T. N. Seshagopalan. This Dronacharya of music has used modern technology to impart ancient traditional music to shishyas all over the world. Shri Santhanagopalan is a brilliant Vaggeyakaara too. His kritis such as *Nin Pada Bhajaname* (Malayamarutham), *Kamala Malarinai* (Hamsadhvani), *Enna Solli Vazhthuveno* (Dhanyasi) are rich in poetic beauty, ragabhavam and swaraksharas. Besides being an excellent teacher, he is a friend, philosopher and guide to his numerous shishyas all over the world. The citation was read out by the Hon. Secy. Sri Amarnath Sury. The awardee, Shri Neyveli Santhanagopalan's reply began with "Mata Pita Guru Daivam. I feel a deep sense of fulfillment as my entire family is here to share the honour", he said. "When I first heard my guru Shri T N Seshagopalan at Neyveli I was transfixed and decided I wanted to learn under him. At the end of my gurukulavasam in Madurai, he told me he had taught me all that he could and that the veena would take me further in my quest for learning. I am a niranvara vidyarthi," he added. "Tyagaraja has said in his kriti *Raga Sudharasa*, *Yaga Yoga Tyaga bhoga phala mosange*, which translates into music gives the fruit of ritual, mediation (union), sacrifice, and enjoyment all together!", he concluded.



(I to r) Sriram Subbaraman (Mridangam), Chinmaya Sisters Uma & Radhika (Vocal),  
Pakkala Ramdas (Violin)

After temple honours, felicitations from representatives of the sister sabhas, there was a vocal recital by his students, the Chinmaya Sisters, Uma and Radhika. They began with their guru's composition *Nin pada bhajaname* in malayamarutham with kalpana swaram for *nin pada* and *Ganapathiye*. *Kanjadalayatakshi* of Muthuswamy Dikshitar was followed by his *Sri Rangapura Vihara* in brindavana saranga. Tyagaraja's *Siva Siva Siva enarada* was rendered with kalpana swaram for the pallavi. Simhendramadhyamam alapana by Uma was followed by *Rama Rama gunaseema*. Neraval at *Muni manasa* was followed by kalpana swarams. Kurraippu was done at ½ edam, ending in a lengthy korvai. Tani avartanam that followed was very well-played by local artiste Sri Sriram Subbaraman. Excellently rendered tukkadas included several favourites of Dr. M.S. Subbulakshmi. *Giridhara Gopala*, *Jagadodharana*, *Kurai onrum illai*, *Katrinile Varum Geetam* and *Hari Main to*. They sang the Dhanasri Tillana of Maharaja Swati Tirunal and ended

their concert with the immortal *Maitreem Bhajata*. Violin support by Pakkala Ramdas and mridangam by Sriram Subbaraman was of a high order.

### Unveiling of Statue and Portrait Gallery of Bharat Ratna Dr. M.S.Subbulakshmi and conferment of fellowships to 15 budding artistes 21<sup>st</sup> September 2013

*Vasumathi Arvind*

A 5ft 6inch lifelike statue of Bharat Ratna Dr. M.S.Subbulakshmi was unveiled by West Bengal Governor Shri M. K. Narayanan at Sri Shanmukhananda Fine Arts and Sangeetha Sabha to commemorate her 97<sup>th</sup> birth anniversary. A portrait gallery featuring Dr. M. S. Subbulakshmi was also opened in the Sabha's premises.

The formal function following the unveiling of the statue of Dr. M. S. Subbulakshmi anchored by Revathi Shankaran, began with the Meera Bhajan *Hari Tum Haro* rendered by Pallavi Jayaraman.



Honourable Governor of West Bengal Shri. M.K. Narayanan unveiling the statue of Dr. M.S. Subbulakshmi

M. S. S's qualities and that will be their shradhanjali to her.

In his address President V. Shankar paid glowing tributes to Dr. M. S. Subbulakshmi and her music. He spoke about her outstanding qualities of care and compassion for her accompanying artistes and the weaker sections of society and her love for her rasikas. She placed her music at the service of the nation and used the power of music to raise funds for charity. More than 60% of the cost of constructing the SIES School was donated by Dr. M. S. Subbulakshmi. "Giving" brought great happiness to her. Shri Shankar concluded his address by saying that the 15 youngsters who were receiving the fellowship should imbibe Dr.

The Governor Shri M. K. Narayanan was honoured by the President. In his address the Governor said that he was overwhelmed by the honour bestowed on him to unveil the statue of Dr. M. S. Subbulakshmi and her portrait gallery. He spoke of her simplicity, graciousness and humility. Her music was soaked in spirituality and she was blessed with a permanent touch of God. Following this the Governor honoured the panel experts Shri P. S. Narayanaswamy and Dr. Prema Rangarajan who were responsible for selecting the 15 young fellowship awardees. The awardees were Sikkil Gurucharan (vocal), Abhishek Raghuraman (vocal), S. Saketharaman (vocal), Kunnakkudi Balamuralikrishna (Vocal), Nemmara brothers Kannan and Anand (Nagaswaram), R. Raghul (violin), Kalpalathika Ravishankar (vocal), Brinda Manickavasagan (vocal), Pooja Suresh (veena), Deekshita Venkatraman (vocal), Ashwath Narayanan (vocal), N. C. Bharadwaj (mridangam), N. J. Nandini (vocal) and Sunil Gargyan (vocal). Each of them received a grant of Rs. 1 lakh per year for three years to pursue their careers in music. The governor then offered a small token to the President for the achievements made by the Sabha. He released a CD of Tamil folk songs composed by Revathi Shankaran. Representatives of Shriram Transport and Jet Airways who were the sponsors of the function were also honoured by the Governor.

Hon. Secretary Shri Amarnath Sury proposed the vote of thanks. The awardees presented a Sangeethanjali wherein they rendered compositions popularized by Dr. M. S. Subbulakshmi. They were accompanied by Shri. V. V. Ravi on the violin and Shri. K. V. Prasad on the mridangam. They concluded their performance with Dr. M. S. Subbulakshmi's favourite composition *Maitritham Bhajatha*.

## ANSWERS TO QUIZ ON SANGEETA AND NATYA (Page no. 29)

1. Semmangudi Srinivasier
2. Juthika Roy
3. Kural, Tuttam, Kaikkilai, Uzhai, Ili, Vilari and Taram (குரல், துத்தம், கைக்கிளை, உழை, இளி, விளரி, தாரம்)
4. Kural Tiripu
5. Ariyakudi Ramanuja Iyengar set the *varnamettu* for *Tiruppavai* at the instance of the authorities of the Andal temple in Srivilliputtur. However, before him, there was another musical version prevailing that had been brought out by Shri Chetalur Krishnamachari around 1907, which, he claimed, was based on the traditional way of singing *Tiruppavai*.
6. Adi Sankaracharya
7. Prativadi Bhayankaram Sri Annangaracharya Swami
8. Vasant Desai
9. "Enakkun irupadam" (Ragamalikai) of Arunachala Kavirayar, sung by D K Pattammal. It is a summary of the *Ramayana*.
10. Vadivelu of the Tanjore Quartet and Baluswami Dikshitar
11. All used the *vaggeyakara mudra* "Venkatesa"
12. M S Subbulakshmi
13. It is in Tiruvachi, 12 kms from Tiruchi on the road to Salem.
14. The Kerala dances like Kathakali, Mohiniattam and Kutiattam follow the *hasta mudras* mentioned in *Hastalakshanadeepika* of unknown authorship.
15. Glissando

### Scores (one mark for each correct answer)

Less than 6: Hope is eternal! Start on *saralivarisai*.

6-10: Good progress! Fit to learn *varnam*.

11-15: Congratulations! Proceed to Ragam, Tanam and Pallavi.

**Correction:** In the answer to the first question of Tukkada 1 in the January-March 2013 issue Rishabhapriya was referred to as a vivadi raga, which is not correct. The error is regretted.



## E R R A T U M

There has been an overlap of a sentence in the sixth paragraph of In Focus in the April-June 2013 issue of Shanmukha. The sentence may be read as "Her tribute gives us an insight into how he and his wife Chandrabhaga Devi dedicated their lives to the propagation of Bharatanatyam by fighting all odds and making sacrifices." We regret the error and apologize for any inconvenience caused due to the same.



Vasumathi Arvind

## Papanasam Sivan, Oothukaadu Venkatasubbier & Gopalakrishna Bharati Day 6<sup>th</sup> July 2013



( l to r ) Rohit Prasad ( Mridangam ), Vignesh Gouthaman ( Vocal ), S. Dinesh ( Violin )

Vignesh Gouthaman has a melodious and well-modulated voice with depth. He rendered some rare and less heard kritis. He began his performance with Papanasam Sivan's *Sadaashiva Kumara* in Suddha saveri. *Sabhapatthikku* in Abhogi and *Para Daivam* in Purvikalyani followed. *Para Daivam* was prefaced with a brief alapana of Poorvikalyani. *Aadiya Padathai* in Darbar was rendered well. *Enneramum* in Devagandhari was excellent and stood out for its raga bhavam and sahitya bhavam. The concluding piece, *Karunai Varumo* in Charukesi, a rare kriti has a mention of Polagam as the birthplace of Papanasam Sivan. Vignesh gave a brief introduction to each composition which made the recital more interesting.



( l to r ) Rohit Prasad ( Mridangam ), Mala Shankar ( Vocal ), Abhirami Shankar ( Vocal ), S. Dinesh ( Violin )

Beginning with a shloka in Hamsadhwani, Mala Shankar and her daughter Abhirami Shankar gave a thematic presentation of "Shri Krishna Leela Vaibhavam" through compositions of Oothukaadu Venkata Subbier. "Bala Leela Vinodam" – The Leela of Krishna as a child was depicted through the composition *Kaanadha Adhisaya Pillai* in Sriranjani. *Neelamalar Kola Thiru Meni* in Vasantha described "Roopa Leela Aakarshanam" – the beauty of the young Krishna. "Raasa leela Vilasam" was aptly described in the composition, *Vaari Vihari Yamuna* in Kunthala Varali. *Naadha Murali Gaana Vilola Kalyana Krishna* in Hamirkalyani described the last segment

"Mukti Leela Anugraham" or Bhakti leading to Mukti.

S. Dinesh and Rohit Prasad provided able support on the violin and mridangam to both the artistes. Sruthi Natanakumar was the compere for the evening.

### Muthu Thandavar, Arunachala Kavirayar & Other Tamil Composers' Day 10<sup>th</sup> August 2013



( I to r ) Prasad Balan ( Mridangam ), Karthik Suresh ( Vocal ), Sarada Murali ( Violin )

Karthik Suresh commenced his recital with *Tirupathi Malai Vaasa*, a beautiful composition of Lakshmi Krishna in Abhogi. A brief alapana of Useni preceded Arunachala Kavirayar's *Eppadi Manam* in Misra Chapu taalam. The essence of Jyothiswaroopini was brought out in the brief and crisp alapana and the kriti *Gana Amudha Paanam* by Koteeswara Iyer. This again was in Misra Chapu Taalam which became repetitive. *Guruvayurappanin* in Bahudari was a good rendition. *Endraikku Siva Krupai* was the concluding item which was sung with bhava but the sahitya enunciation could have been more gripping.



( I to r ) Prasad Balan ( Mridangam ), Shobha Ramesh ( Vocal ), Sarada Murali ( Violin )

Shobha Ramesh began with an alapana of Keeravani and sang Periasami Thooran's *Punniyam Oru Kodi*. After a brief alapana of Hindolam, Shobha rendered the composition *Ramanukku Mannan* by Arunachala Kavirayar. Periasami Thooran's *Muruga Muruga* in Saveri was a good bhava- laden rendition. Chidambara Bharati's *Maa Mayura* in Bilahari, a favourite of DKJ was rendered with a lot of rhythmic variations in the pallavi and was followed by *Theruvil Varano*, a composition of Muthu Thandavar in Khamas. *Kanden Seethayai*, generally sung in Vasantha was rendered by Shobha in Behaag which made for a pleasant change and sounded very good. Shobha concluded her performance with a Thirupugazh *Iravu Pagal Pala Kaalam* in Shama.

Overall it was a good performance though Shobha's sruthi alignment could have been better at places.

Sarada Murali and Prasad Balan Iyer gave able support to both the artistes on the violin and mridangam respectively. The programme was compered by Santhi K. V.

### S. Seshadri Memorial Talent Exposure Concert 23<sup>rd</sup> August 2013



(l to r) Ganesh Narayanan( Mridangam),Uma Babu (Vocal ) Satish Seshadri (Violin)

Uma Babu gave a brisk start to her concert with the Ata-tala Kambhoji varnam *Sarasijanabha* which was rendered in 2 speeds upto charanam. *Shree Ganesha Charanam* in Telang was rendered well. A brief alapana of Kalyani was followed by the kriti *Tarama nee mahima*. The raga swaropa of Keeravani was brought out in the alapana and the kriti *Amba Vani Nannu* was neatly rendered with niraval at "Vara Veena Pani". The Kalpana swaras were flawlessly rendered with kuraippu at panchamam.



(l to r) Ganesh Narayanan( Mridangam ), Aditya Madhavan ( Vocal ), Satish Seshadri (Violin)

Aditya Madhavan, a 1<sup>st</sup> year Diploma student of the Vidyalaya has great potential. Beginning with *Shri Matrubhootam* in Kannaada and *Bhajare Manasa* in Abheri, Aditya rendered a bhava laden alapana of Saveri wherein he brought out the essence of the raga. The kriti was *Devi Paavane* which was embellished with niraval and competently rendered kalpanaswaras. Annamacharya's lilting *Bhavayami Gopala Balam* in Yamuna Kalyani was the concluding item which was beautifully rendered by Aditya. The selection of songs could have been better but Aditya did full justice to the raga bhava and the setting of the compositions.

S. Satish Seshadri and Ganesh Narayanan provided able support to both the artistes on the violin and mridangam respectively.

**Pt. Vishnu Digambar Paluskar and Pt. Vishnu Narayan Bhatkande Day 20<sup>th</sup> September 2013**



(I to r) Omkar Nene ( *Tabla*), Dr. Maneesha Kulkarni ( *Hindustani Vocal*),  
Vinay Dalvi ( *Harmonium*)

Dr. Maneesha Kulkarni presented a bandish in Yaman. After a brief alap, she began her Vilambit khayal *Soye na dhun* in her clear full-throated voice. She slowly built up the raag and then fully explored it in the higher octaves with ease. She followed it up with a Dhrut Khayal *Aao Balma* in Teen Taal which was embellished with wide variations in the taans sung at *Aao Balma*. Sohini was the next raag which was beautifully rendered, the bandish being a thumri *Hato jao na bolo na* set to adha which is a version of Teen Taal. Dr. Maneesha concluded her recital with a Taraana in the same raag. She was ably supported by Shri Omkar Nene on the tabla & Shri Vinay Dalvi on the Harmonium.



(I to r) Milind Joshi ( *Tabla*), S. Ganesh ( *Hindustani Vocal*),  
Vinay Dalvi ( *Harmonium*)

S. Ganesh began his recital with Puriya Dhanashri. Following a brief alap he rendered the bandish *Bal bal jaaon* in Vilambit and *Payaliya jhankaar baje* in Dhrut set to Teen Taal. The next was Bhairavi *Sarveshwari Jagadeeshwari* followed by a raagmala in Bageshri and Desh. S. Ganesh was given vocal support by Vaishali and Bhagyashree.

Shri Milind Joshi and Shri Vinay Dalvi gave excellent support to S. Ganesh on the tabla and harmonium respectively.



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